



SPECIAL CATALOGUE 32

THE HISTORY AND TECHNIQUE OF MARBLED PAPER

Oak Knoll Books

orders@oakknoll.com

302.328.7232

1. ARCHIVE OF A. NEES & CO AND BUNTPAPIERFABRIK FRANZ DAHLEM & CO.

A. Nees & Co.; Aschaffenburg, Germany, 1910-1942; 8vo. and 4to.; contemporary half cloth (4 vols), contemporary half calf (2 vols), publisher's stiff cardboard wrappers, gilt/manuscript title to front cover (10 vols.), publisher's stiff cardboard wrappers, plain or with gilt title to front cover (75 vols).

A collection of 91 individual catalogues containing over 10,000 mounted original marbled, coated, embossed and other decorated paper samples. The collection includes three in-house catalogues around 1910, one with manuscript label on front cover 'Betriebs-Büro' and two catalogues with loosely laid in sheets with manuscript recipes in a few places accompanied by descriptive original samples; 10 catalogues with printed / manuscript title "Neuheiten" for the years 1927, 1930, 1931, 1933, 1934 (2 vols) and 1939; 3 further thick half cloth catalogues around 1930; 75 brochures published 1920-1930.

'Neuheiten' volume 1934 with half-page loss to front wrapper, volume 1939 with damage to front edge (not affecting samples). As usual with a collection of catalogues such as this a few samples are torn out, crossed out or damaged, and with a few mostly smaller cut-outs. Covers slightly dusty, and with traces of handling, rubbed and sometimes dog-eared. Overall a remarkably well preserved collection of paper trade catalogues.

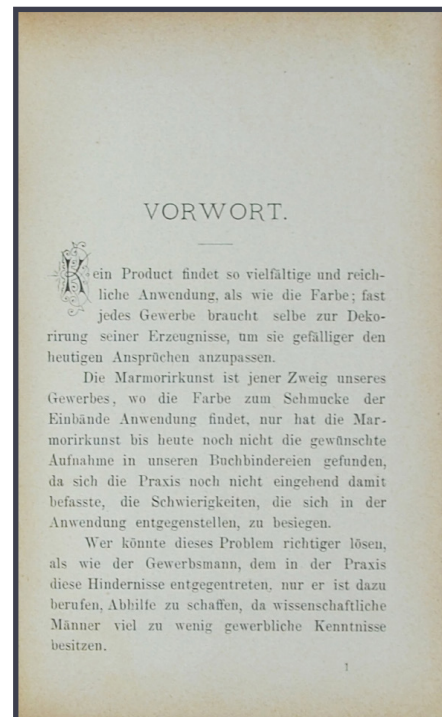
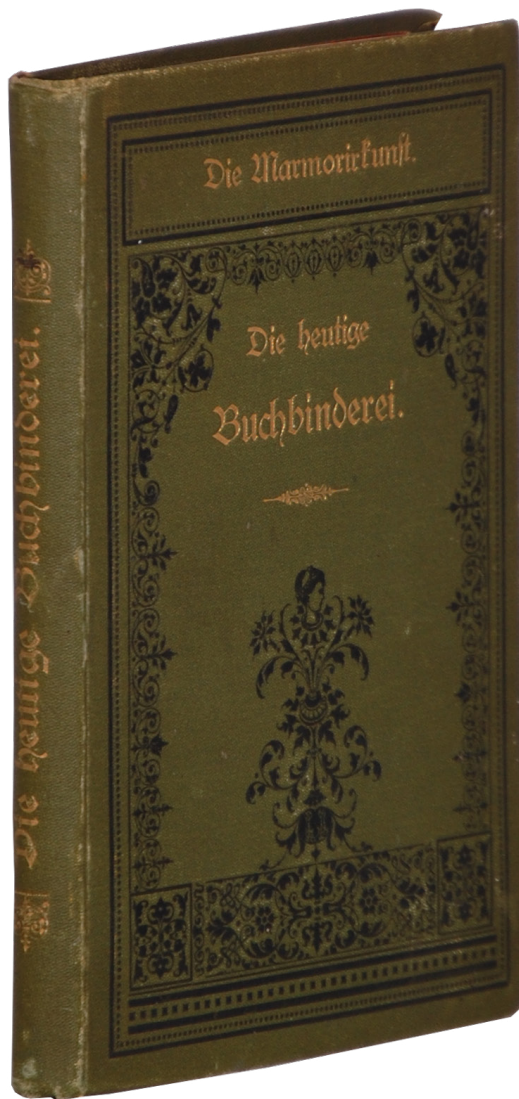
This collection comprises a huge variety of fancy papers printed or otherwise coloured and patterned in numerous techniques, with embossing and other surface treatments, on various paper stock and foils with shiny or grained surfaces imitating various sorts of leather and fabrics. The majority of the brochures show one sort of decorated paper in various color gradations or in related surface treatments. 10 brochures with added manuscript content, including color formulas accompanied by exemplary paper samples, annotations and a number of complementary samples for comparison of shades. The 'Neuheiten' catalogue for 1927 with a separate printed price list loosely laid in. The 'Neuheiten' catalogue for 1930 with manuscript recipes on loosely laid in sheets with mounted samples.

Dimensions of samples vary but could be grouped into three most used dimensions covering approximately 90% of the total number of samples: 45 x 30 mm., 104 x 40 mm., and 115 x 102 mm, with others up to ca 230 x 150 mm. All items with lithographed frames and manuscript numbering and captions, others include printed labels with numbering and captions or a mixture of both. [Book # 134585]

\$15,000



EIN PRAKTISCHES HANDBUCH FÜR BUCHBINDER UND BUNTPAPIERFABRIKANTEN
Nach technisch-wissenschaftlichen Grundlagen bearbeitet von Josef Halfer, Buchbinder in Budapest



2. DIE FORTSCHRITTE DER MARMORIERKUNST

by Josef Halfer

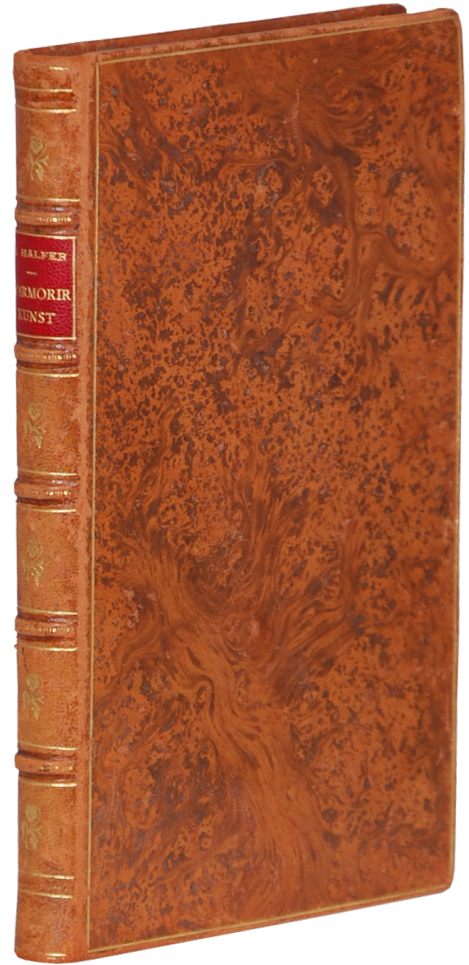
Im Selbstverlage des Verfassers; Budapest, Hungary, 1885; 8vo., original embossed cloth; (ii), 202, (4) pages.

First edition of this seminal work on marbling by the Budapest based bookbinder and marbler Josef Halfer. This edition was first published without specimen papers; the second edition of 1891 had specimens. "The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling" (Easton, *Marbling, a history*, pp. 78-9). See also R. Wolfe, *Marbled Paper*, 1990, pp. 124-30.

Original stamped cloth, with gilt on the cover and spine. Near fine. Completely uncommon in this original condition. [Book # 102059]

\$3,000

A MARBLING RARITY - THE FIRST ILLUSTRATED EDITION!



3. DIE FORTSCHRITTE DER MARMORIERKUNST

by Josef Halfer

Wilhelm Leo; Stuttgart, Germany, 1891; 8vo., full tree calf, five raised bands, leather spine label in gilt, all edges marbled; 224 pages with 5 leaves of single mounted marbled paper specimens + 5 leaves each with 6 mounted marbled paper specimens.

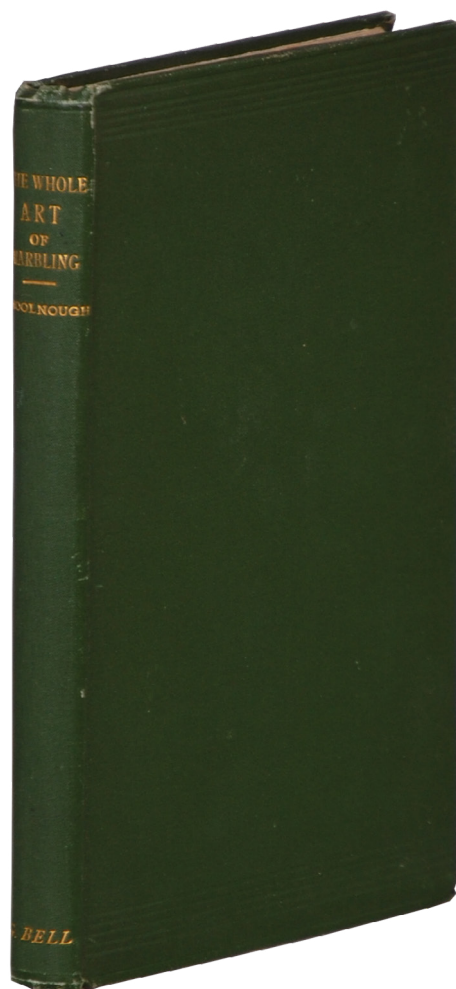
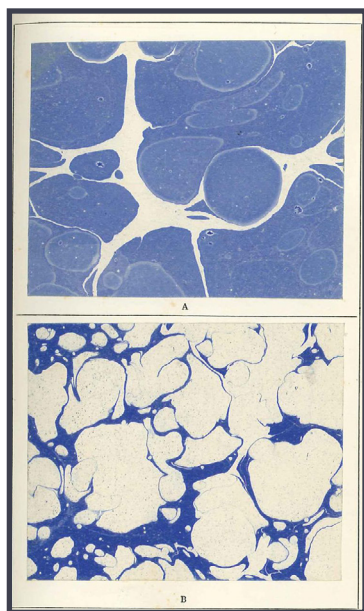
Nach technisch-wissenschaftlichen Grundlagen bearbeitet von Josef Halfer, Buchbinder in Budapest. II. Verbesserte und vermehrte Auflage. Mit Anhang Verzierung der Buchsnitte.

Text in German. Second edition--the first to be illustrated--of this seminal work on marbling by the Budapest based bookbinder and marbler, Josef Halfer. It was first published, without specimen papers in 1885. This second edition of Halfer's famous marbling guide was the first to contain original samples and ten plates containing 35 marbled specimens, which are all accounted for.

Later tree calf is tight and in terrific condition. The hinges are lightly worn, as well as the edges of the front and rear boards. Marbled paper samples are bright. [Book # 134768]

\$3,500

THE FIRST PRACTICAL MARBLING MANUAL



4. THE WHOLE ART OF MARBLING AS APPLIED TO PAPER, BOOK-EDGES, ETC.

by C.W. Woolnough

Geo. Bell; London, UK, 1881; 8vo., original green cloth, gilt lettering on spine; 82 pages, with 54 marbled paper specimens.

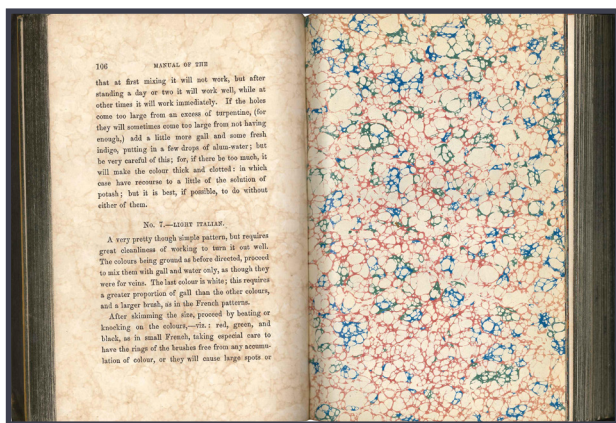
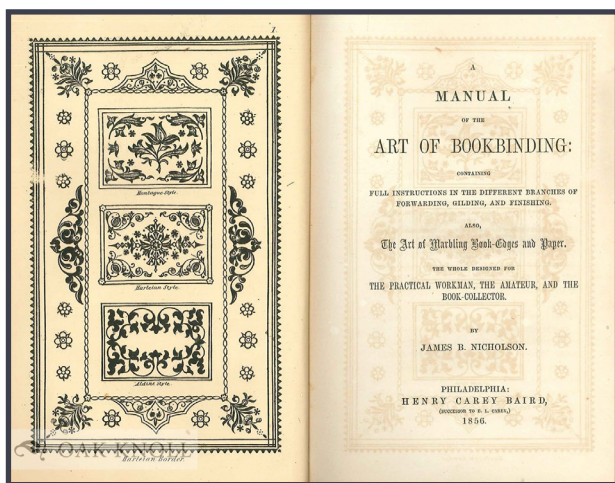
Containing a full description of the nature and properties of the materials used, the method of preparing them, and the execution of every kind of marbling in use at the time, with numerous illustrations and examples.

Second edition. First published in 1854, this second edition is far superior in every respect; while it contains all the matter supplied in the former, it possesses a great deal of additional information. "A major landmark in Marbling literature as this is the first textbook of marbling. It guides students carefully through all the steps, and provides large samples of the patterns described... Woolnough's great contribution was to open up the technique of marbling, remove the mystery, and make it readily available to any who desired it..." - Easton.

Five leaves showing twenty mounted samples, 34 sample leaves of marbled paper, all executed expressly for the work under the immediate superintendence of the author, and most of them by his own hand. Facsimile autography letter by the dedicatt Michael Faraday, front inner hinge a little shaken, previous owners names in ink to front endpaper, original cloth. A very nice copy. [Book # 81686]

\$3,000

CONTAINING FULL INSTRUCTIONS IN THE DIFFERENT
BRANCHES OF FORWARDING, GILDING AND FINISHING



5. A MANUAL OF THE ART OF BOOKBINDING

by James B. Nicholson

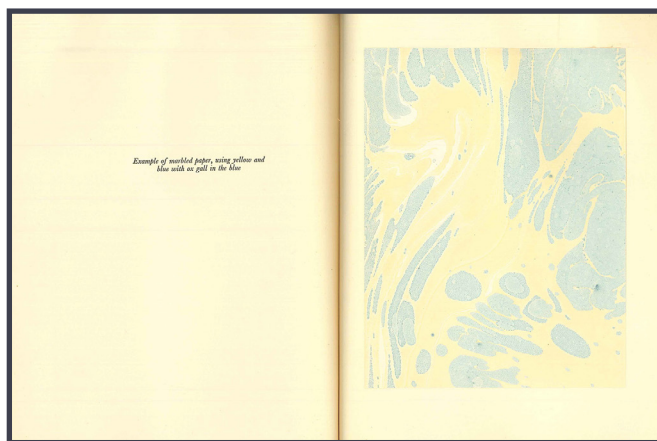
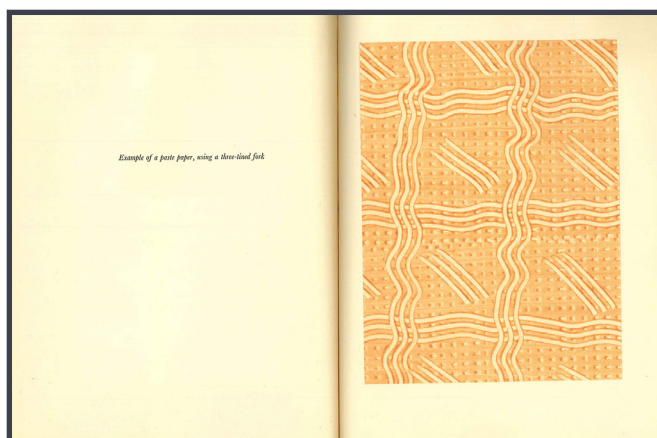
Henry Carey Baird; Philadelphia, PA, 1856; 12mo., original blind-stamped brown cloth, with author, title, and publisher gilt-stamped on spine; 318, (2), 18 pages.

First edition of the first American bookbinding manual (Mejer 1950; Appleton 83; Brenni no. 39-for the first edition) in the original binding, in near-fine condition. Preface, table of contents, introduction, glossary of technical terms, index. Advertisements of other works by the publisher follow text. Frontispiece. Contains 12 plates of bindings and 7 samples of marbled paper in addition to the illustrations in the text

James B. Nicholson (1820-1901) was born in St. Louis, but he lived most of his life in Philadelphia. He founded the bookbinding firm of Pawson & Nicholson in Philadelphia in 1848, and he was well qualified to write a practical manual on the subject of bookbinding. Indeed, this was the first such practical manual written in the United States. The book reproduces the specimens of rolls and hand-stamps produced by the American companies Gaskill, Cooper, and Fry, who produced bookbinding equipment. The section on marbling (pp. 83-103) reprints the entire text of Charles Woolnough's manual of 1853. The marbled specimens were executed by Charles Williams of Philadelphia. Scarce in first edition. Covers lightly rubbed and scuffed at edges. Small stain on rear cover. [Book # 129240]

\$1,500

ROSAMOND LORING'S FIRST PUBLICATION ON PAPER DECORATION



6. MARBLED PAPERS

by Rosamond Bowditch Loring

The Club of Odd Volumes; Boston, 1933; 8vo., quarter cloth, paste paper-covered boards, slipcase; (x), 22, (30) pages.

Limited to 149 copies. An address delivered before The Club of Odd Volumes, November 16, 1932. Rosamond Loring's (1889-1950) first published work on paper marbling and paste papers (cf. Wolfe, R.: *Marbled Paper, its History, Techniques and Patterns* pp. 132-134), originally a talk plus demonstration for the Club of Odd Volumes in Boston. Loring discusses her early work in paste papers, her somewhat haphazard introduction to marbling and subsequent instruction therein by a professional marbler, the making of marbled and paste papers, and the history of marbling. Following are five tipped-in samples of paste paper made by Loring, a sample of monochromatic combed marble paper, and samples for each of five stages in the production of three-color combed marble paper. The paste paper covers are also made by her. Spine of book showing only the slightest hint of sunning. Corners lightly rubbed. Slipcase rubbed along edges and cracked along one edge. [Book # 75093]

\$1,250

7. BUNTPAPIERE

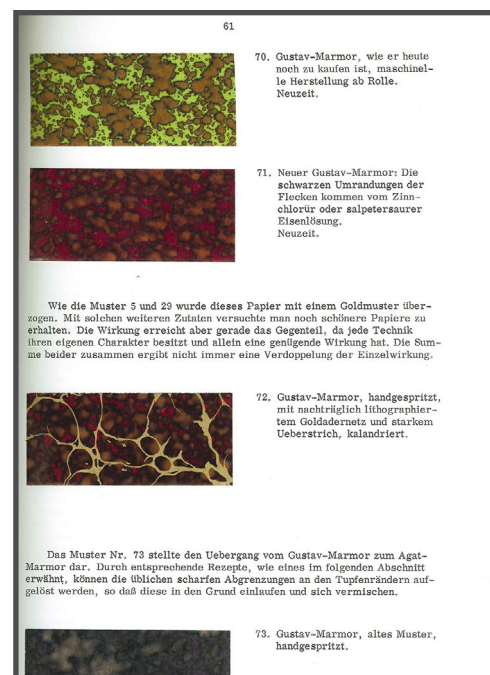
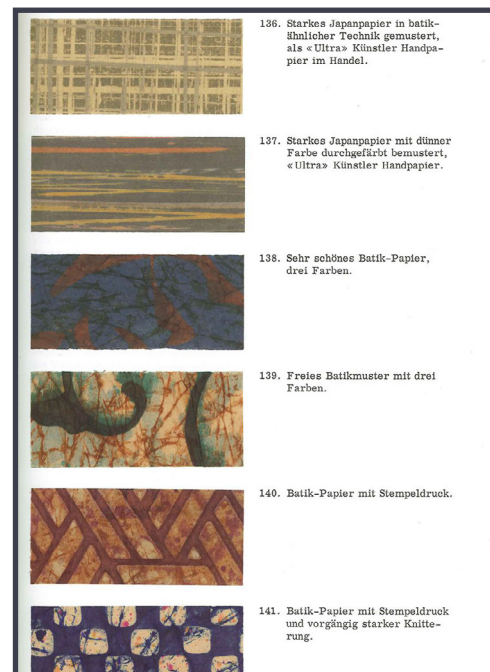
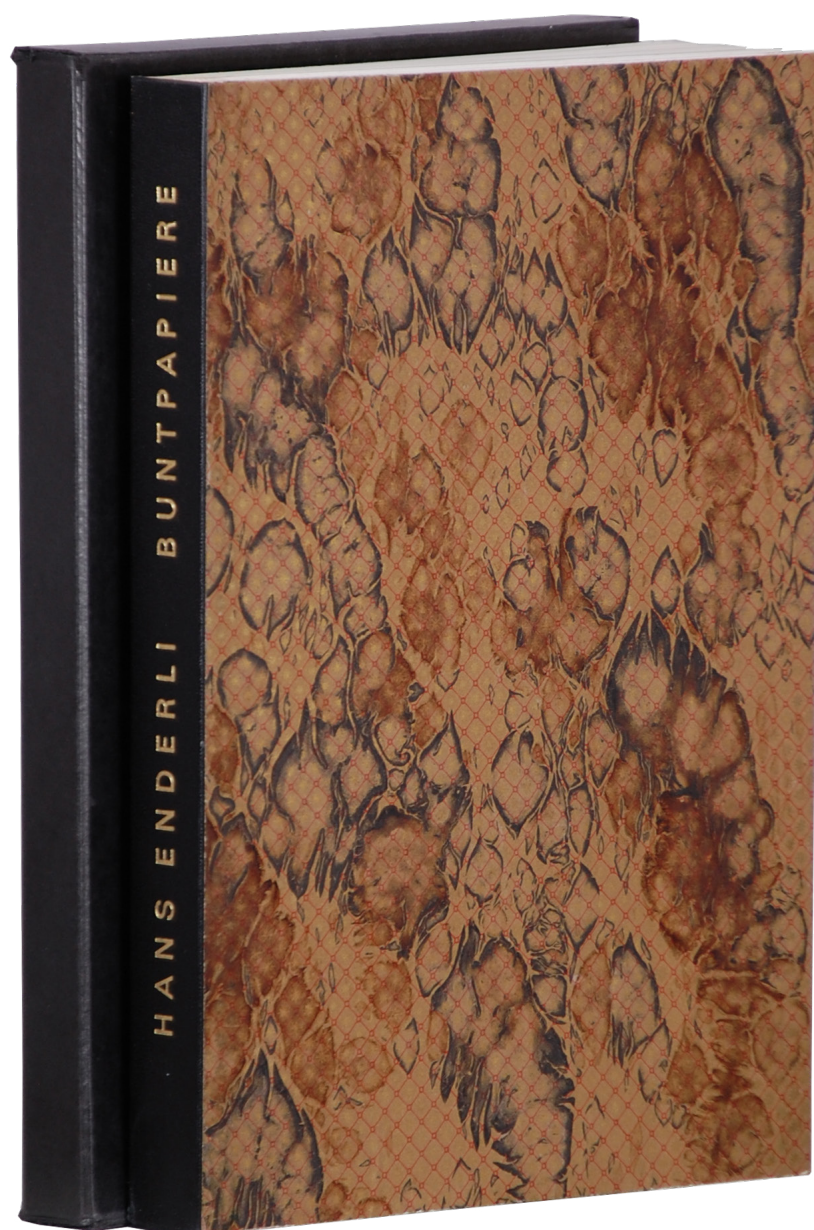
GESCHICHTE UND REZEPTE DES BUNTPAPIERS MIT 205 ORIGINAL-BUNTPAPIER-MUSTERN

by Hans Enderli

(Alex Schneebeili); Winterthur, 1971; small 4to., stiff paper wrappers, plastic jacket with gilt lettering on cover, paper slipcase; (ii), 102+(1) pages.

Limited to only 220 numbered copies. Text in German. Ten different sections on the different variations of marbled and decorated paper. Difficult book to find. With 205 tipped-in specimens of marbled paper. [Book # 95572]

\$2,250





8. ALL OF KARLI FRIGGE'S SAMPLE BOOKS

by Karli Frigge

K. Frigge; Joppe, the Netherlands, (2001); oblong 4to., leather spine with raised bands, marbled cloth-covered boards, sewn plastic slipcase; (90) pages.

Limited Edition. Complete collection of marbling artist Karli Frigge's sample cards, this book serves as a chart of her creative development and experimentation. Contains 349 tipped-in samples of exquisite marbled papers. She writes in the colophon: "The sample cards were returned to me by bookbinders, picture framers, box makers, schoolteachers and day-dreamers. To retrieve some of the cards, I had to trade some sheets of marbled paper, for some I had to pay good money, and some cards were acquired with sheer black magic. Therefore, there are a few copies only." Introduction by Sidney Berger, a paper historian and collector. The title calligraphy on the cover was done by hand by Evert van Dijk. Unusual binding, bound in Frigge's own method. [Book # 73813]

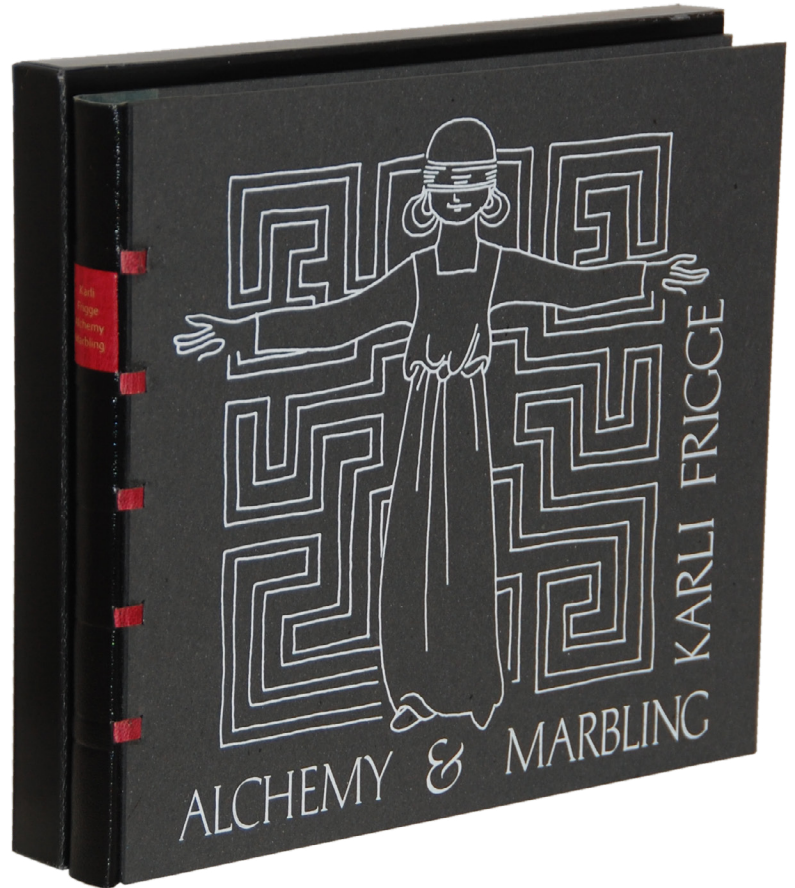
\$2,250

9. ALCHEMY & MARBLING

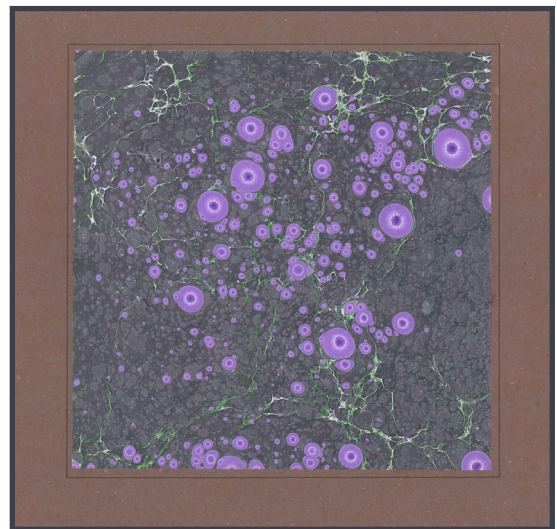
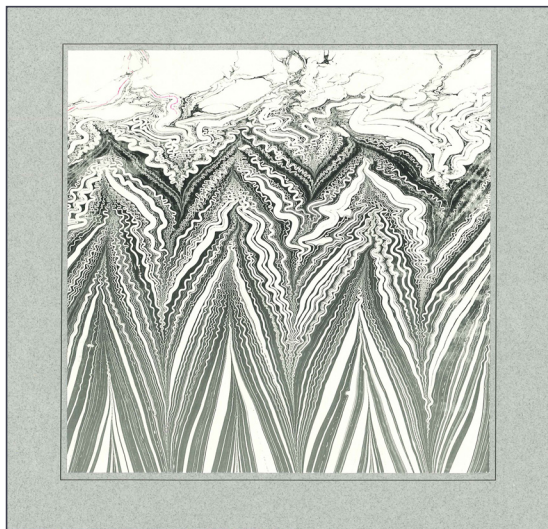
by Karli Frigge

Karli Frigge; Joppe, the Netherlands, (1996); large oblong 4to., quarter leather, stiff paper boards, cardboard slipcase with paper cover label; 65, (II) pages.

One of an edition of 100 of this incredibly rare title. A very personal look at the art of marbling by the Dutch artist Karli Frigge. The text, which describes the working methods of the artist, and her interactions with the monks of the monastery where she has her studio, is accompanied by drawings, recipes for marbling mixtures, and charts for experimenting with different designs. She explains an unusual method she has devised for marbling with watercolors, and likens the art of marbling to alchemy, where trial and error is important to the process. Twenty-two pages of tipped-in samples of her work. Printed by Hanzestad, Deventer on paper of Gmund. The binding is most unusual and attractive, with the pages stitched on parchment laces. The spine is black leather with five raised bands covering the laces, inner spine is suede, pasted down, and laced through with maroon parchment. Absolute fine condition. [Book # 45864]



\$1,500



10. SAMPLE BOOK OF THE FANCY PAPER FACTORY ASCHAFFENBURG

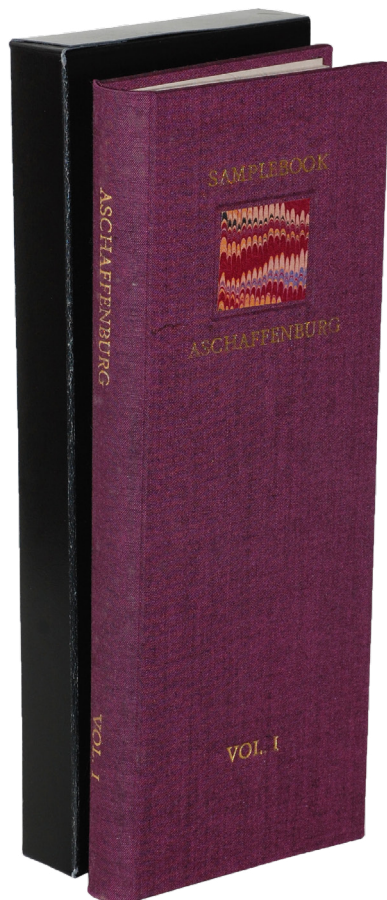
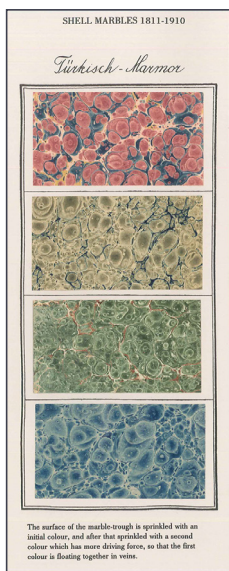
by Karli Frigge

Frits Knuf; Joppe, the Netherlands, (1993); narrow 8vo., cloth with paper sample inset on cover, slip-case; (xx), 26+(4) pages.

Limited edition of 110 signed and numbered copies. Fine condition. Original samples of 90 decorated papers on twenty-six accordion-fold pages; they cover the 150 year history of this fine paper factory in Aschaffenburg, Germany. Karli Frigge provides a history of the factory which began in 1811 and closed in 1968. During this time, it was Europe's largest factory for decorated, marbled, and embossed papers. Frigge also describes their techniques and includes a brief bibliography. The samples show marbled papers, paste paper, roller-printed end-papers, heavily embossed and roller-embossed papers, and leather and wood imitation papers. An incredible work on the history of marbled paper.

[Book # 73845]

\$550



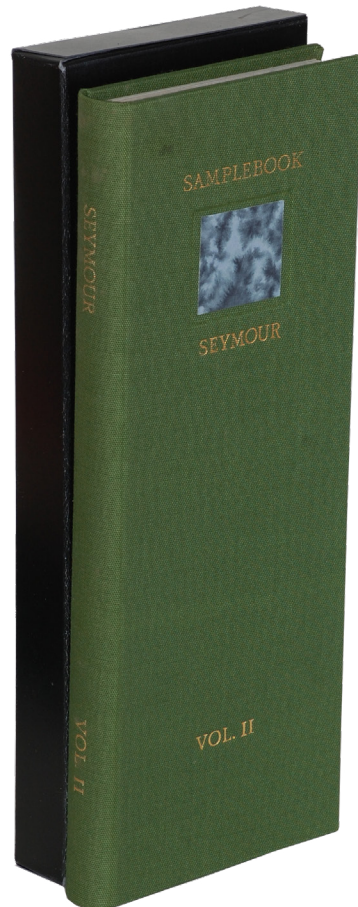
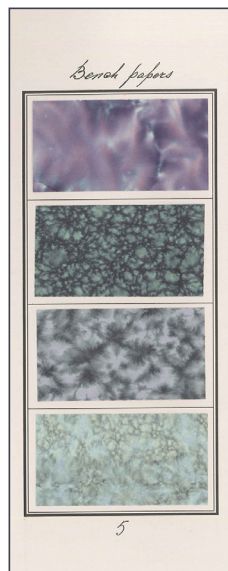
11. SAMPLE BOOK OF SEYMOUR

by Karli Frigge, text by Lietje van Hovell tot Westerfliet

Frits Knuf; Joppe, the Netherlands, (1993); narrow 8vo., cloth with paper sample inset on cover, slip-case; (xii), 11+(3) pages.

Printed in an edition limited to 75 numbered and signed copies. Realized by Karli Frigge, this is the second in a series of Sample books. Includes a history of Edward Seymour (1898-1979) and the Fancy Paper Company, London. Paper was being made at that time by the bench process as well as by trough marbling, Seymour's first love. Seymour made his own colors after an old formula and polished the papers by hand with agate polishing stone; this enabled him to produce remarkable papers in traditional patterns. Marbling was often made a mystery by those who practiced it. Seymour closed his business in 1971. With thirty-five color samples of trough marbles and bench paper, all from the collection of Tanya Schmoller. Accordion binding. [Book # 73838]

\$475



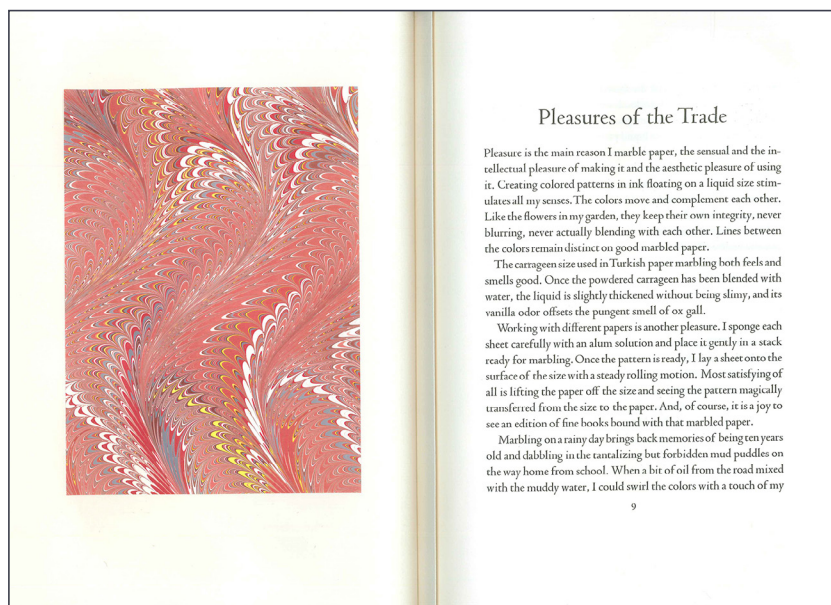
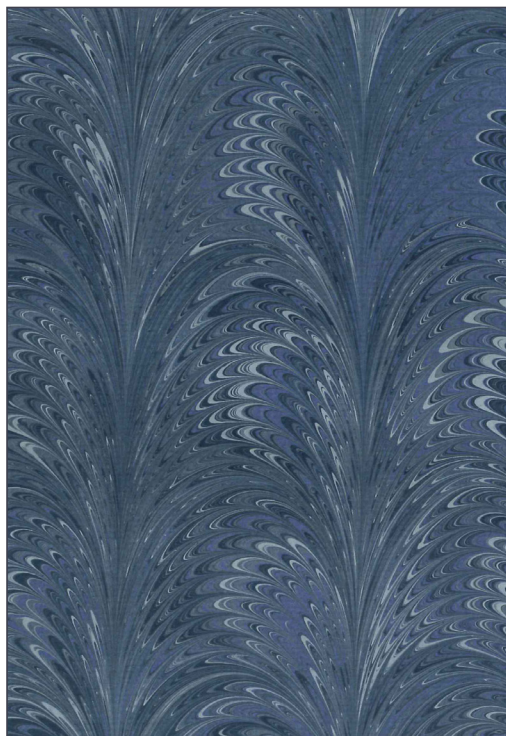
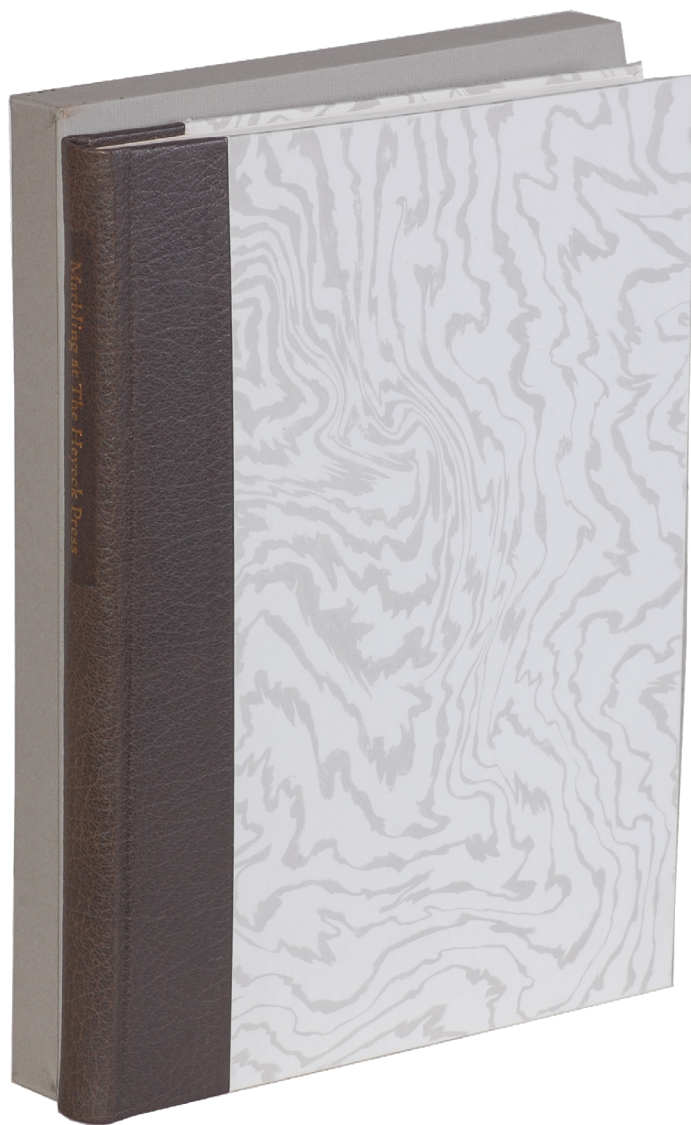
12. MARBLING AT THE HEYECK PRESS

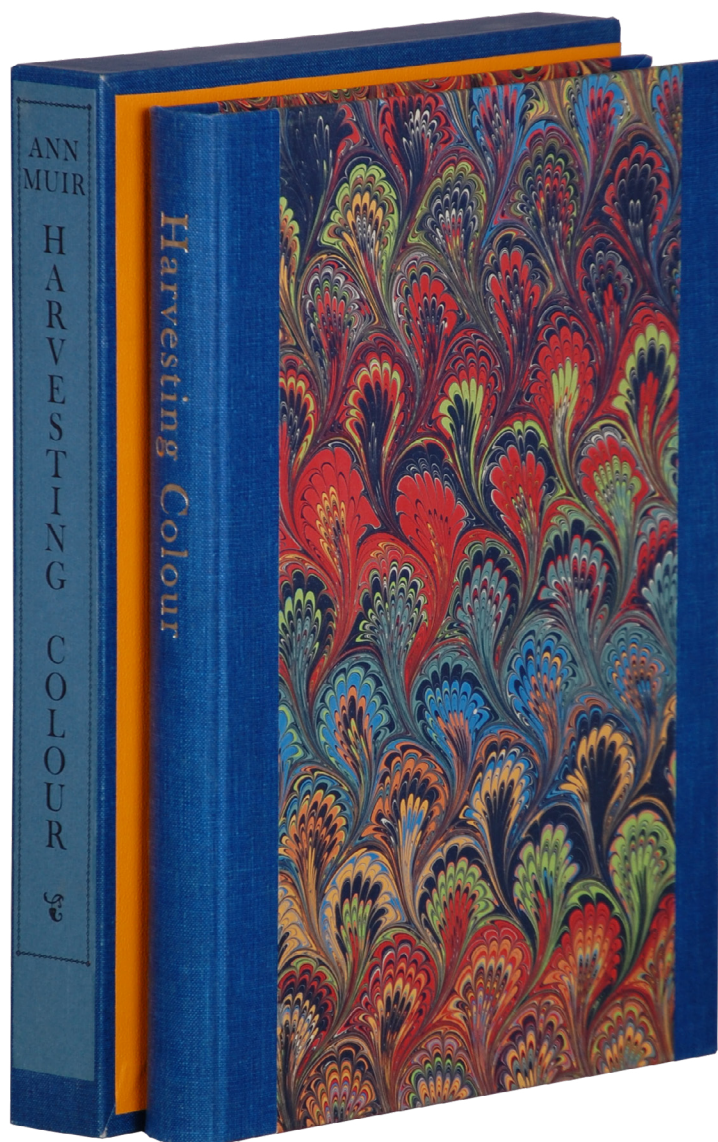
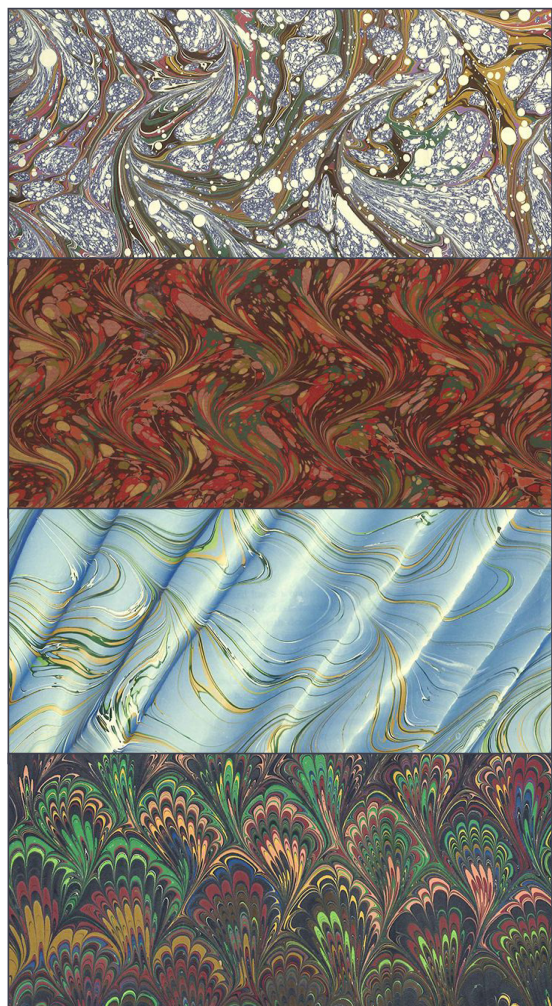
by Robin Heyeck

Heyeck Press; Woodside, Ca., 1986; 4to., quarter morocco with marbled paper-covered sides, slip-case; 65, (3) pages.

Limited to 150 numbered copies signed by the author. A descriptive bibliography of marbling projects by the press with samples of each of the 15 items described. Also has five chapters on the many variables which determine success in Turkish marbling, with some samples, and a chapter on problems and cures with seven samples, six of which demonstrate a specific marbling flaw and text on how to correct the problem. Printed on dampened handmade paper and having a total of 28 samples. Loosely inserted is a bill for this copy made out to the collector Ernest Marshall with a lengthy note by Robin Heyeck written on separate cardstock (dated 1987). Includes the prospectus. [Book # 124199]

\$1,500



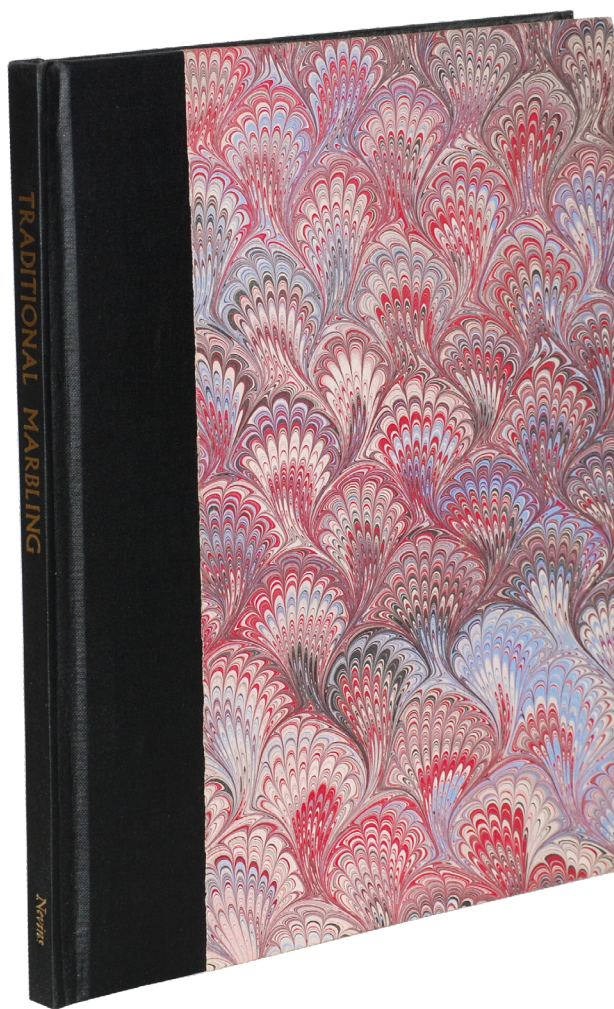


13. **A YEAR IN A MARBLER'S WORKSHOP**
HARVESTING COLOUR
 by Ann Muir

Incline Press; Oldham, England, (1999); small 4to., half-bound in cloth with marbled paper boards, cloth slipcase, paper spine label; 96 pages.

First edition, limited to 250 numbered and signed copies, of which this is one of 225 regular copies. A biographical memoir arranged chronologically around the months of the year. Each biographical passage is paired with a large fold-out marbled specimen. She begins her book in January as she starts a new year in her marbling workshop in St. Algar's Farmyard. As she leads us through the year she retraces her career, sharing the ups and downs of her fifteen years as a marbler. Each marbled sheet is 9 inches tall and unfolds to 20 inches, an unusually large sheet to display the beautiful detail of each design. Included is an introduction by Barry McKay. [Book # 58725]

\$700



14. **TRADITIONAL MARBLING**

by Iris Nevins

I. Nevins; Sussex, NJ, 1985; small 4to., cloth-backed marbled paper-covered boards; (vi), 44 pages.

Limited to 500 numbered copies signed by the author/publisher. A practical guide to the art of marbling paper with illustrations of the techniques described and 14 tipped-in specimens of actual marbled paper, with text on how to repeat the pattern. [Book # 11698]

\$75

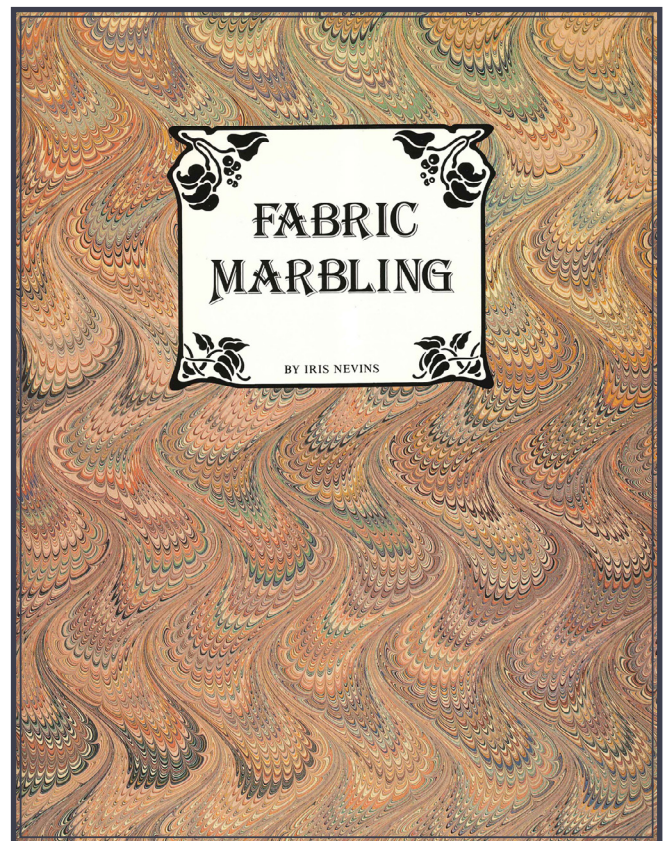
15. **FABRIC MARBLING**

by Iris Nevins

I. Nevins; Sussex, NJ, 1989; 4to., stiff paper wrappers; (x), 26 pages.

First edition. The companion volume to *Traditional Marbling*. A practical manual which explains how to adapt traditional paper marbling techniques for use on fabric. Illustrated. [Book # 27114]

\$30



16. **THE MYSTERIOUS MARBLER**

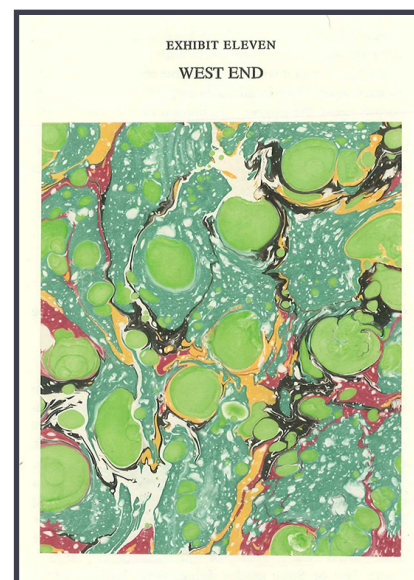
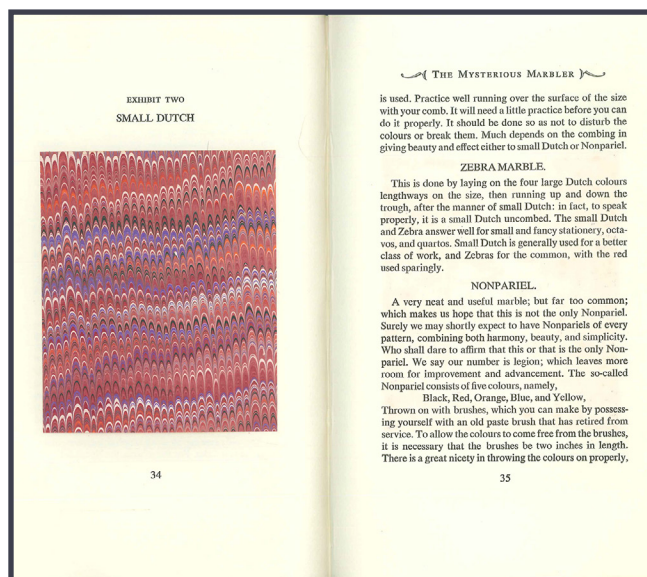
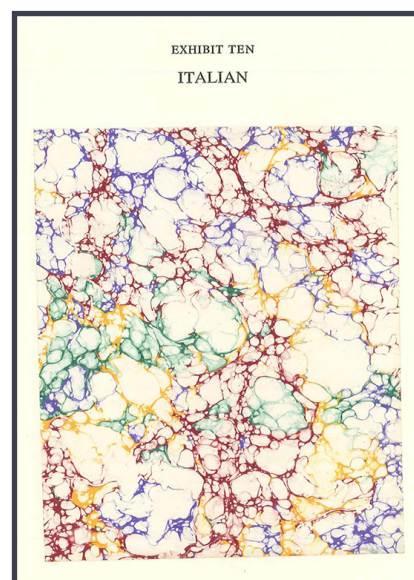
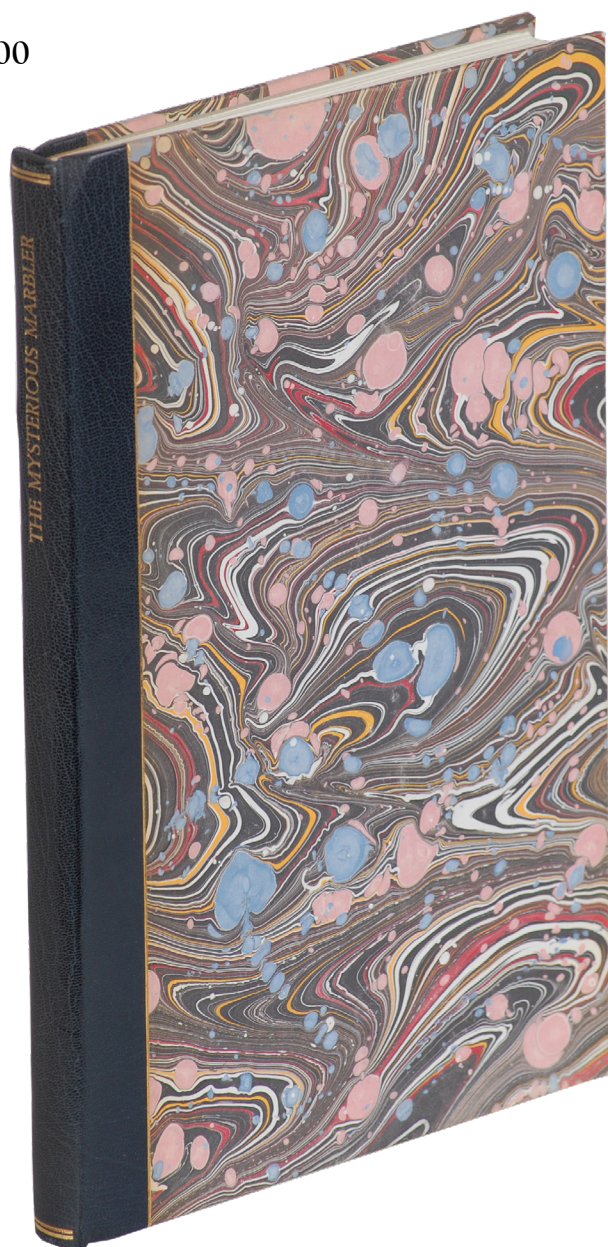
WITH AN HISTORICAL INTRODUCTION, NOTES AND 11 ORIGINAL MARBLED SAMPLES BY
RICHARD J. WOLFE

by James Sumner

Bird & Bull Press; North Hills, PA, 1976; 8vo., quarter blue leather over marbled paper-covered boards; 71 pages.

First edition, one of about 250 numbered copies (Taylor A18). A reprint of this manual on marbling which first appeared in 1854. Marbling had been practiced as a "secret art" until the 1850s. This little manual supplemented an earlier manual by Charles Woolnough published in 1851. This particular copy displays the exlibris bookplates of E. Harold Hugo, who established the printing house Meriden Gravure Company, as well as the bookplate of his daughter, Nancy E Hugo. Also inserted is a marbled bookmark which is compliments of the Associates of the Swarthmore College Libraries. [Book # 120869]

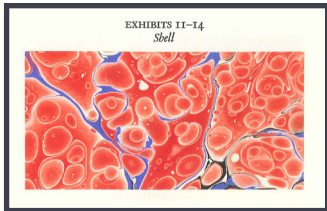
\$400



17. **ON IMPROVEMENTS IN MARBLING THE EDGES OF BOOKS AND PAPER**
A NINETEENTH CENTURY MARBLING ACCOUNT EXPLAINED AND ILLUSTRATED WITH
FOURTEEN ORIGINAL MARBLED SAMPLES

by Richard J. Wolfe

Bird & Bull Press; Newtown, PA, 1983; oblong 12mo., quarter leather over marbled paper-covered boards, leather tips; 64 pages followed by the tipped-in samples.



First edition, limited to 350 numbered copies (Heaney A37). Reprints the first American Treatise on Marbling, an account which appears in the April 1829 issue of the Journal of the Franklin Institute with additional text by Wolfe. Beautifully printed on handmade paper.

Prospectus loosely inserted. [Book # 462]



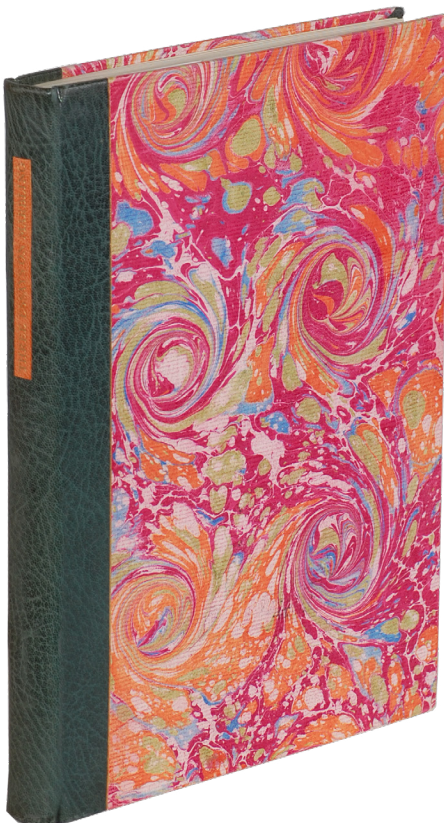
\$250

WITH AN INTRODUCTION AND THIRTEEN ORIGINAL MARBLED SAMPLES

18. **THREE EARLY FRENCH ESSAYS ON PAPER MARBLING, 1642-1765**

by Richard J. Wolfe

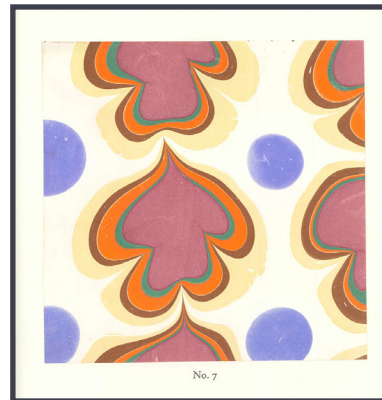
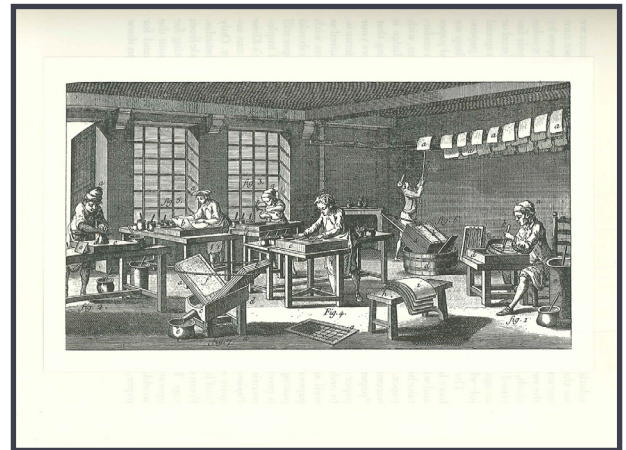
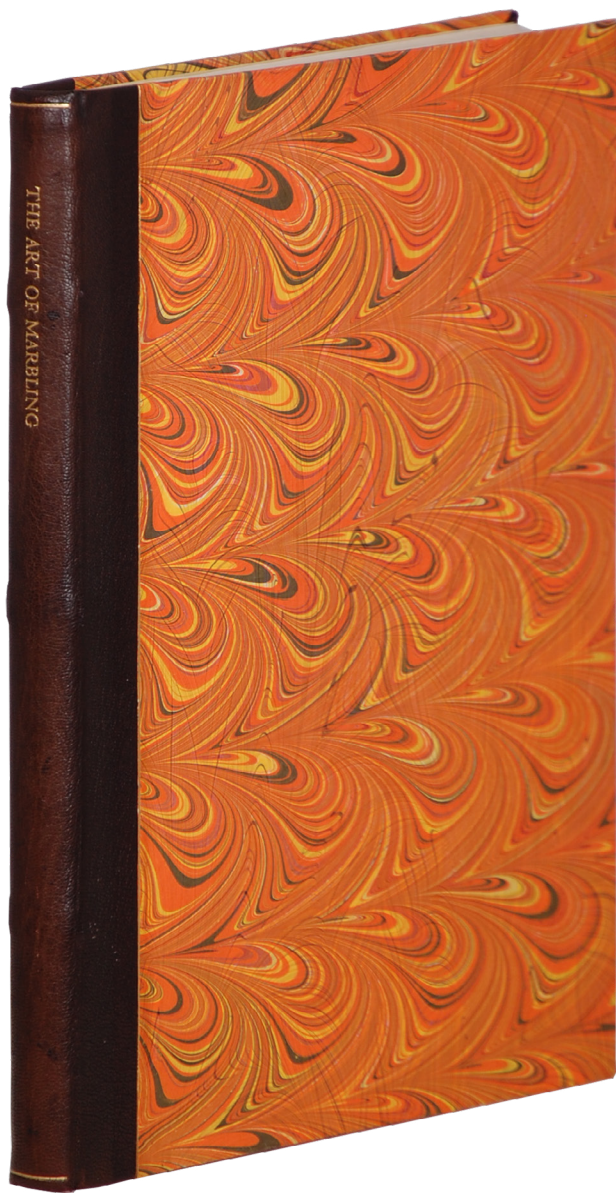
Bird & Bull Press; Newtown, PA, 1987; 8vo., quarter bound by E.G. Parrot in morocco and tips with leather spine label, and "snail" pattern marbled paper sides made by Wolfe specifically for this edition; 106 pages.



Limited to 310 numbered copies and hand-printed by Henry Morris at his Bird & Bull Press on Umbria handmade paper (Heaney A43). Wolfe has translated an unpublished manuscript from Lyon circa 1642, containing the earliest known French marbling recipe, an article from Journal Oeconomique, 1758, and an article from the Diderot-d'Alembert Encyclopedie of 1765 into English. The Diderot article is especially interesting as it comments on the practical side of marbling, i.e., how much money could be made. The samples were produced by Wolfe using the instructions in the translated manuals. Included is a four-color sequence showing the various steps taken by Wolfe in producing the Placard pattern. With prospectus loosely inserted, along with a four page brochure entitled "From Akers to Zoller" printed by Morris and having color illustrations. Loosely inserted is the prospectus and a appreciation card from Bird & Bull Press. [Book # 17530]

\$200





19. THE ART OF MARBLING

by Franz Weisse

Bird & Bull Press; North Hills, 1980; 4to., leather spine, marbled paper over boards; 79 pages and 14 tipped-in specimen sheets.

Limited to 300 numbered copies (Heaney A23). Translated from the German with an Introduction and Fourteen Original Marbled Specimens by Richard J. Wolfe. This manual by Weisse, one of the great German marblers and teachers, was originally published in 1940. It is an excellent overall study of the craft. The most detailed and comprehensive work written on the fantasy type of marbling, it includes a discussion of "overmarbling" paper. The bulk of the first edition was destroyed by Allied bombing and, hence, very difficult to find. Wolfe has provided an excellent introduction. Prospectus loosely inserted. [Book # 11330]

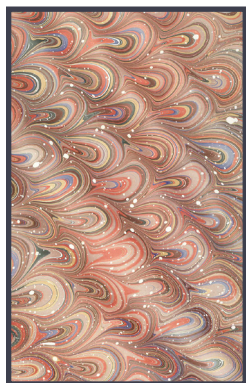
\$600

20. **VARIETIES OF SPANISH MARBLING**

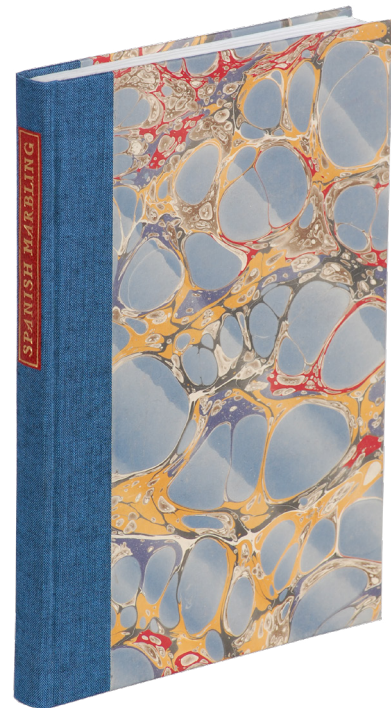
A HANDBOOK OF PRACTICAL INSTRUCTION WITH TWELVE ORIGINAL MARBLED SAMPLES

by Iris Nevins

Bird & Bull Press and Iris Nevins; N.P., 1991; 8vo., quarter cloth, Spanish marbled sides, leather spine label; 79 pages.



First edition, limited to 250 numbered copies (Berger A49). Composed in Cochin types and printed on Johannot mouldmade paper. Nevins notes that of all the marbled patterns, the Spanish is the most difficult to achieve. This book contains detailed instructions for making twelve different patterns, as well as original 5 x 8 inch specimens. Prior to this publication, no literature or documentation on the origin or practice of marbling in Spain had thus far been discovered. This book is the first to concern itself exclusively with the technique of Spanish marbling. Prospectus loosely inserted. [Book # 31962]



\$200

21. **TRADE TOKENS OF BRITISH AND AMERICAN BOOKSELLERS & BOOKMAKERS**
WITH SPECIMENS OF ELEVEN ORIGINAL TOKENS STRUCK ESPECIALLY FOR THIS BOOK

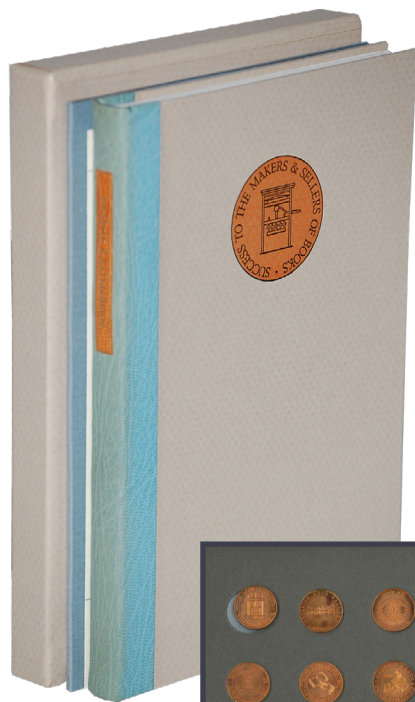
by Henry Morris

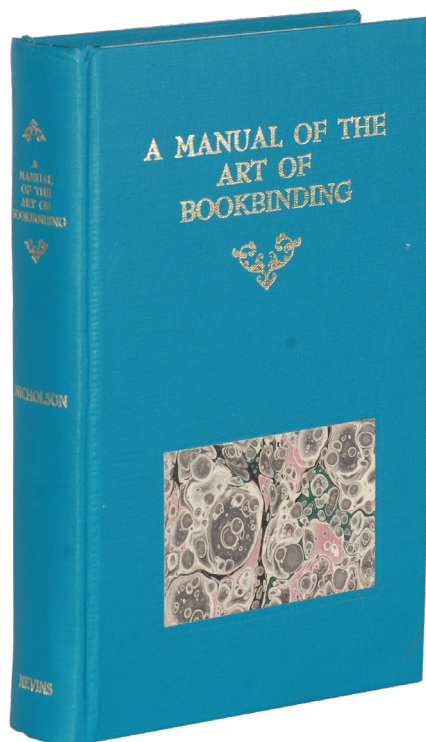
Bird & Bull Press; Newtown, PA, 1989; 8vo., quarter morocco leather with paper-covered sides and leather spine label; 83, (3) pages. Accompanied by a heavy die-cut board folder containing 11 different copper tokens minted by individual booksellers & bookmakers especially for this book, all enclosed in a slipcase.

First edition. Limited to 300 numbered copies, 250 of which are for sale (Berger A47). Morris provides a history of these tokens that includes many illustrated reproductions as well as a bibliography of all known British and American examples. The participants include seven booksellers, including Oak Knoll Books, the Bird & Bull Press, one marbler, one bookbinder and one papermaker. A fascinating book textually, as well as a fine example of private press printing. With facsimile letter from Longman loosely inserted. Spine lightly sunned, else fine.

[Book # 133743]

\$250





22. A MANUAL OF THE ART OF BOOKBINDING

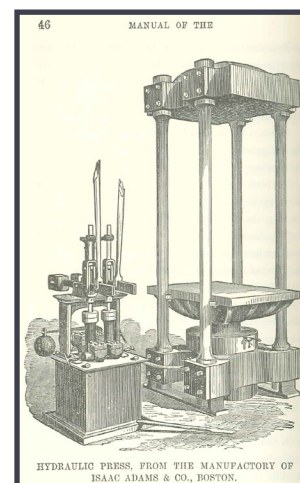
Originally issued with 7 hand-marbled specimens by Mr. Charles Williams

by James B. Nicholson

I. Nevins; Sussex, (1986); 8vo., cloth with marbled paper specimen on front cover; (iv), 318 pages.

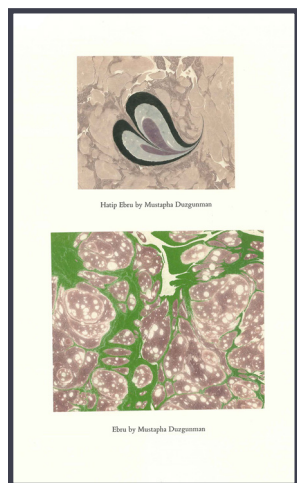
Limited to 300 numbered and signed copies. This reprint of the first practical bookbinding manual (1856) contains 18 hand-marbled specimens, marbled according to directions given in the text by Iris Nevins. She has also written a two page introduction. [Book # 118156]

\$225



23. MARBLING, A HISTORY AND A BIBLIOGRAPHY

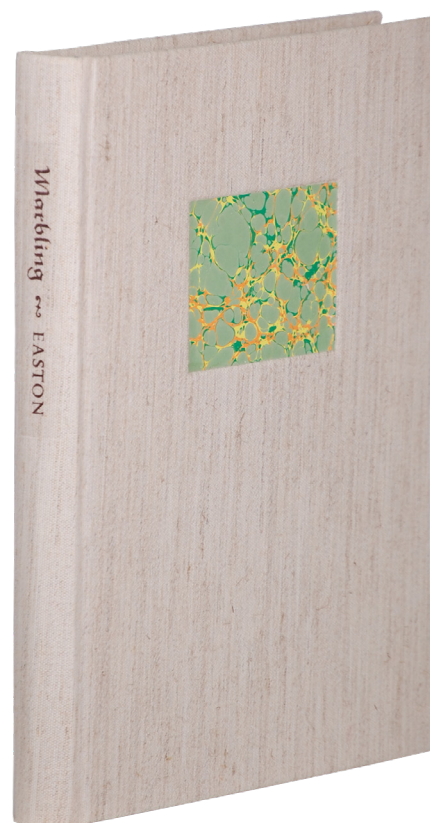
by Phoebe Jane Easton



Dawson's Book Shop; Los Angeles, 1983; small 4to., cloth, marbled paper sample inset in front cover; xiii, 190, (4) pages.

Limited to 850 numbered copies. Chapters on Suminagashi, marbling in the Near East, origins of marbling in Europe and America, mechanics of marbling, a bibliography of books on the subject, etc. Includes a number of tipped-in samples. [Book # 2475]

\$200



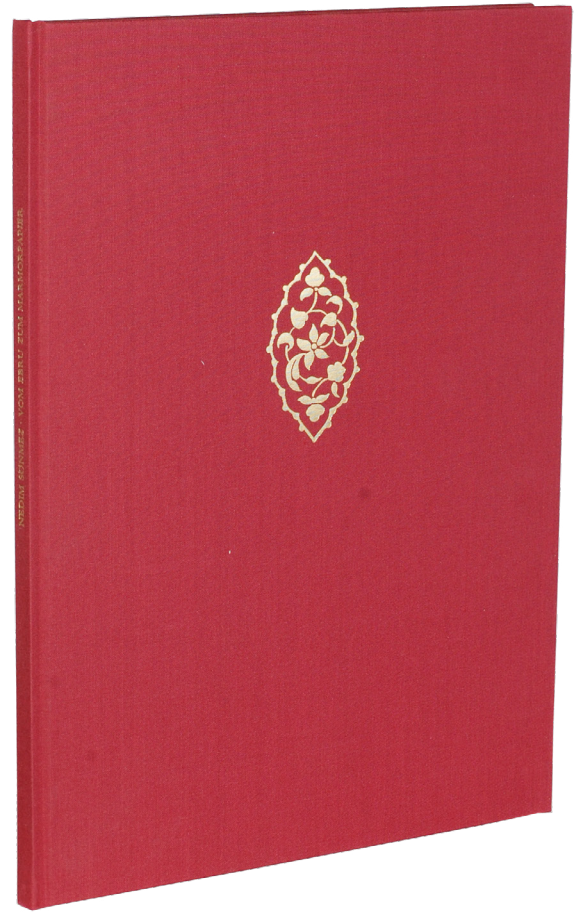
24. **FROM EBRU TO MARBLED PAPER**
 ON THE HISTORY OF MARBLED PAPER IN THE
 ORIENT AND ITS WAY TO EUROPE
 by Nedim Sönmez

Jäckle-Sönmez; Tübingen, 1995; 4to., linen; (6), 7- 47+(1) pages.

Printed in a limited edition of 250 numbered and signed copies. Finely illustrated with even tipped-in original marbled specimens beautifully marbled for each book separately by the artist. An overview of the art of paper-decorating known as ebru, or marbling.



Traces its origins in China and Japan to its use by Turkish calligraphers of the 15th century up to its influence on Western artists in the twentieth century. Translated in English alongside the German original by Margaret Johnson-Kubinski. Several patterns based on designs by Sebek Mehmed Efendi. Printed by Müller and Bass in Tübingen. Bound at Lachenmaier in Reutlingen. [Book # 62154]



\$300

About the Artist/Author

“One can safely say that Nedim Sönmez, who has occupied a niche in the art of our time with his marbled pictures and patterned papers, has earned a place of prominence in the broad field of art scholarship – both in Germany and abroad. As a scholar and a tireless researcher... he has quietly become one of the world’s leading experts on the subject.”

- Dr. B. Lipps-Kant, art historian, Tübingen / Germany



Nedim Sönmez is an ebru artist, paper- and book-arts specialist, and paper and decorated paper historian. His specialty is the Turkish decorated paper history and technology of the 16th and 17th centuries. The founder of Turkey’s very first and only “Paper and Book Arts Museum” at Ege University, Nedim is currently carrying out his research in european libraries and museums. His researches on the history and techniques of “Turkish Paper” have reached a large audience through his books, articles, lectures and conferences.

Nedim Sönmez was born in Havsa, Turkey in 1957. In the course of his twenty-five years as an ebru artist in Germany, he held more than 80 solo exhibitions in art galleries within the foundations of a number of renowned museums from various countries. Through his solo and group exhibitions, Sönmez has demonstrated the power of ebru as a rich form of artistic expression quite capable of competing against other art techniques. By taking a unique step ahead of the well-established patterns of the traditional ebru art, the flowers and abstract designs, he gave a new direction to this art form while creating his own particular form of expression: his introduction of landscapes to the art of ebru in the early 1980s could be counted among his innovations.

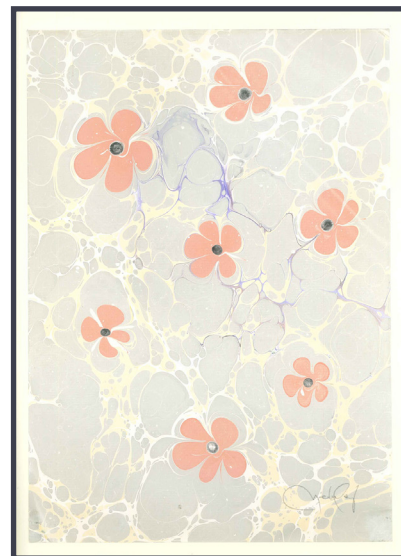
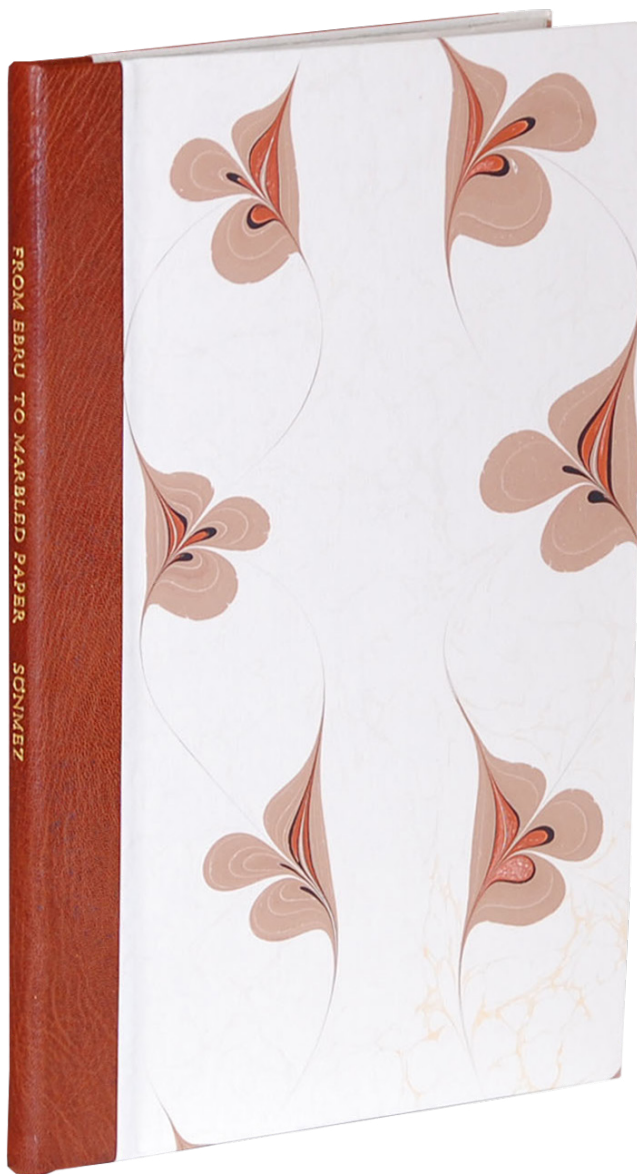
25. **FROM EBRU TO MARBLED PAPER / VOM EBRU ZUM MARMORPAPIER**

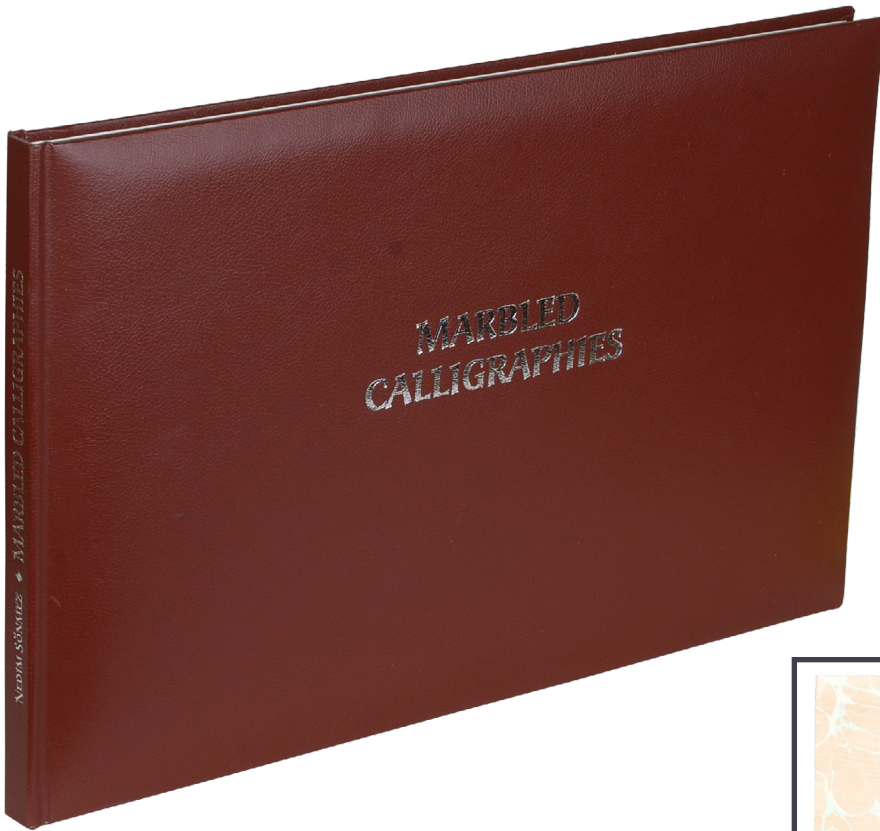
by Nedim Sönmez

Jäckle-Sönmez; Tübingen, 1995; 4to., quarter leather over marbled paper covered boards, gilt lettering on spine; (vii), 47 pages.

Limited to an edition of 250, this is one of a few copies saved for binders. This copy has been bound in quarter morocco over marbled paper boards by Jamie Kamph. The marbled paper used in the binding was executed by Nedim Sönmez himself. Each is signed and numbered on the colophon. In addition to the text, there are eleven original papers which have been marbled separately by the author. The appreciation of Turkish Marbled papers in Europe dates back to the late 1500s when Istanbul became a favored destination. It was only earlier in the same century that Ebru, as the technique is known, began to be practiced throughout Turkey as a art form. Originally, the paper was used predominantly by calligraphers, but quickly became popular for bookbinding. Sönmez is one of the foremost practitioners of the art in the late 20th and early 21st centuries. [Book # 86846]

\$750





26. **MARBLED CALLIGRAPHIES**
by Nedim Sönmez

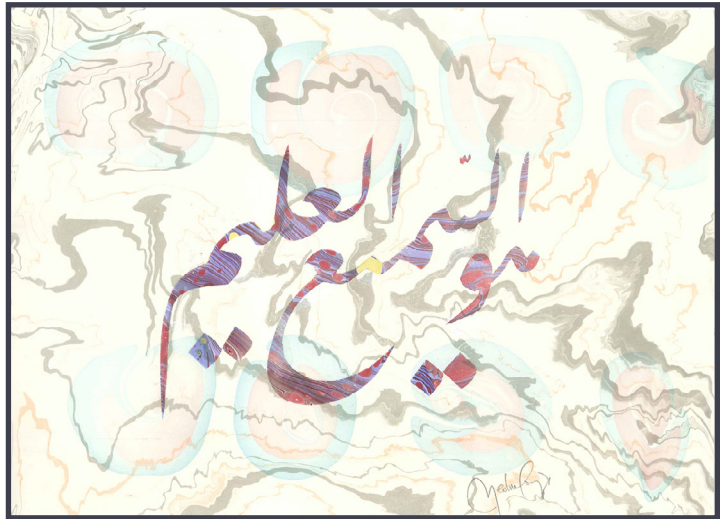
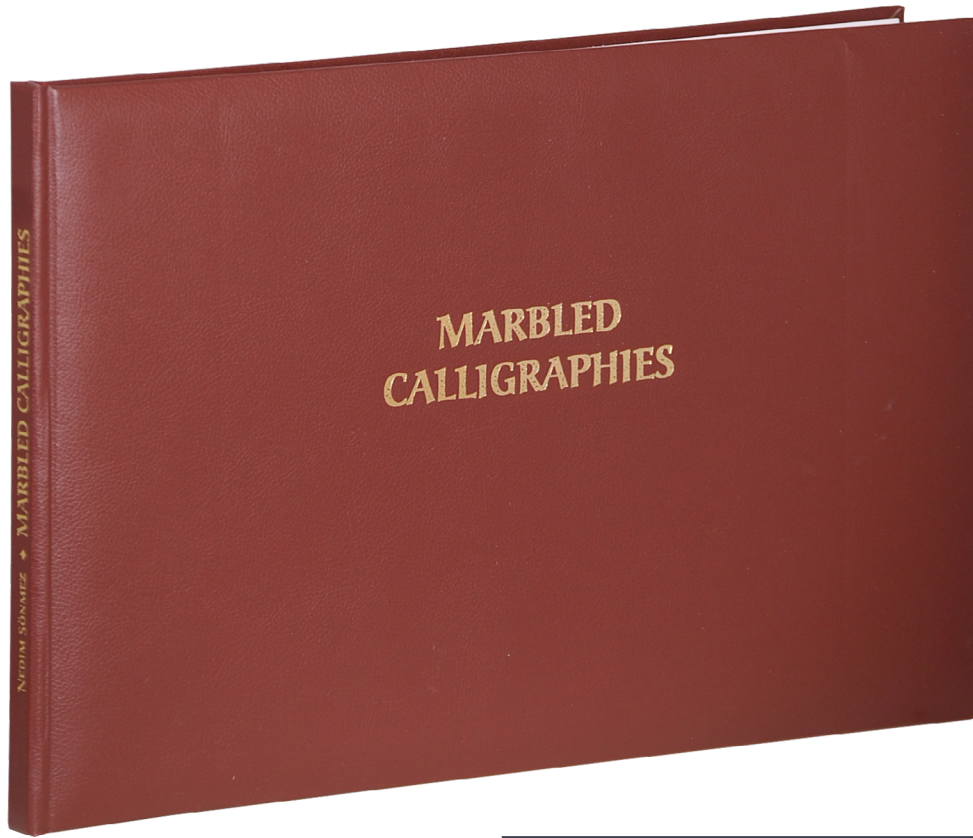


n.p.; Izmir, 2006; oblong folio, leather; not paginated (but 18 leaves).

Limited edition of 28 numbered copies, containing six unique pieces, marbled in two stages on Arches Aquarelle: 100% cotton, mouldmade, watermarked paper. Six original samples of marbled calligraphies based on six famous calligraphies of Turkish calligraphers from six centuries - 15th through 20th. Each is 8 x 12 inches. All calligraphies signed by hand. [Book # 92916]

\$590





27. **MARBLED CALLIGRAPHIES**
by Nedim Sonmez

n.p.; Izmir, 2006; oblong folio, leather; not paginated (but 18 leaves).

Limited edition of 28 numbered copies, containing six unique pieces, marbled in three stages on Arches Aquarelle: 100% cotton, mouldmade, watermarked paper. The original run, which is thus, was going to be marbled calligraphy on suminagashi paper. However, the suminagashi paper was used for a different project early on in the production of this book so only six copies had this 'third' stage present. Six original samples of marbled calligraphies based on six famous calligraphies of Turkish calligraphers from six centuries - 15th through 20th. Each is 8 x 12 inches. All calligraphies signed by hand. [Book # 134731]

\$590

ORIGINAL SAMPLE FEATURED AS COVER OF SPECIAL CATALOGUE 32



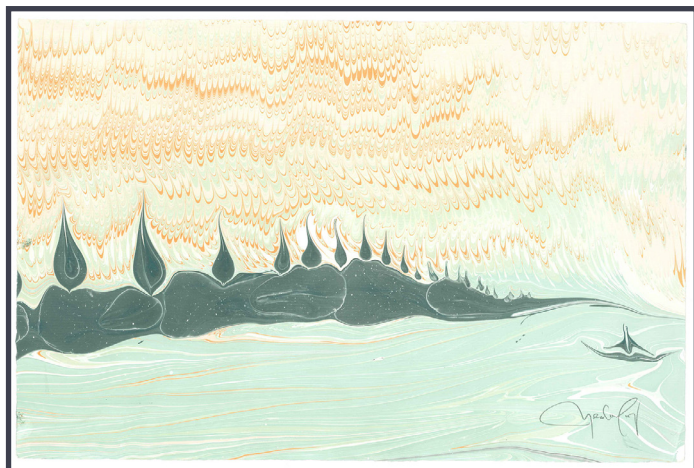
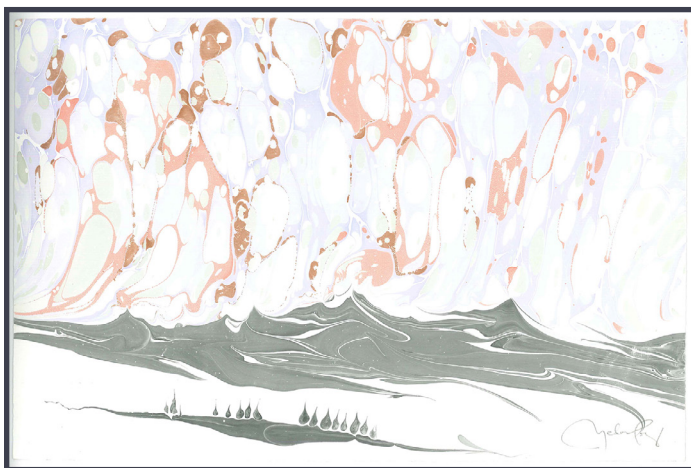
28. **MARBLED LANDSCAPES**

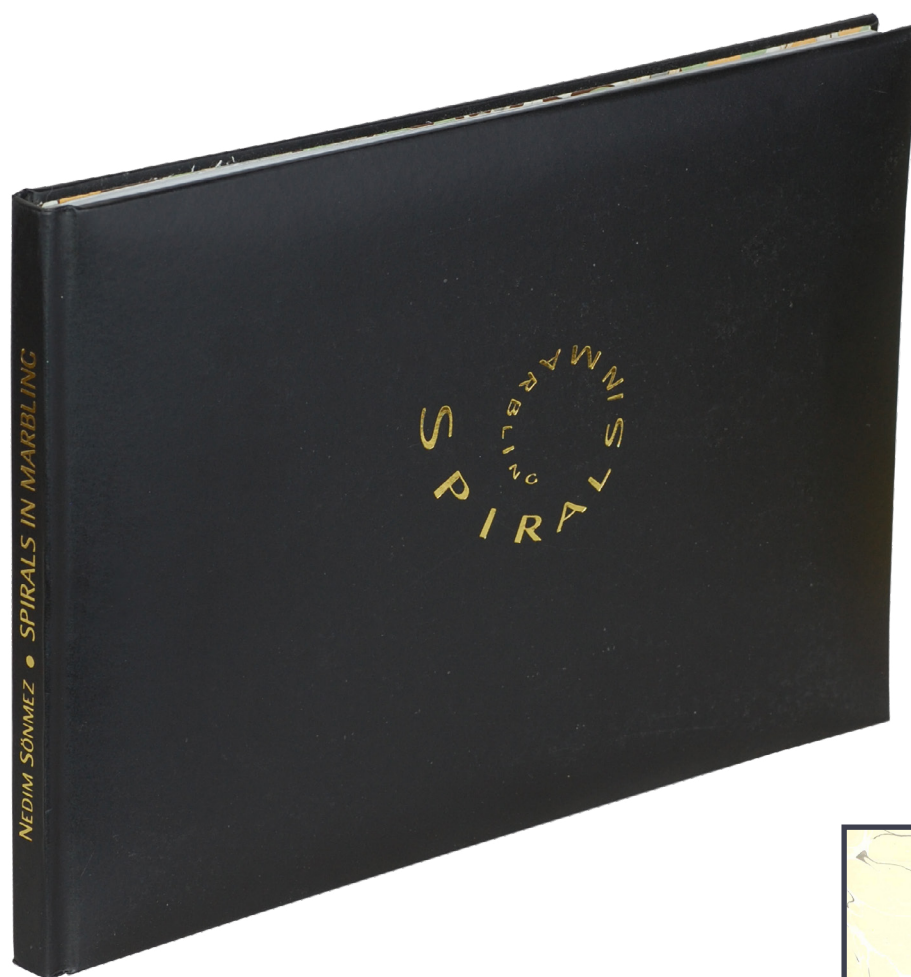
by Nedim Sonmez

n.p.; Izmir, 2007; oblong folio, leather; not paginated (but 13 leaves).

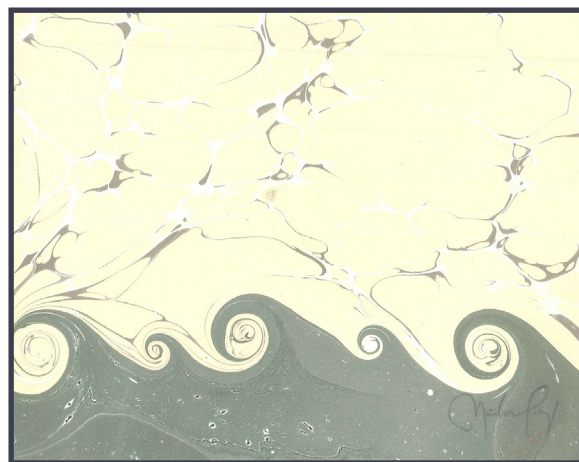
Limited edition of only 19 copies. Caravan - City in the Desert - Istanbul - Alps - North Italian Landscape - A View from Lake Constance. Marbled on “de geerts” paper. Thirteen sheets with six original samples of marbled landscapes, each 9 x 13 3/4 inches. All landscapes signed by hand. This new book is the third book of the series. An amazing and beautiful work. [Book # 94694]

\$595





29. **SPIRALS IN MARBLING**
WITH 15 ORIGINAL SAMPLES OF NEW
MARBLED PATTERNS WITH SPIRAL
FORMS CREATED
by Nedim Sönmez



n.p.; Izmir, 2008; oblong 4to., leatherette; not paginated (but 19 leaves).

Limited edition of 39 numbered copies. 15 original samples of marbled motives with spiral forms - each 6.1 x 8.7 inches. All original samples and books are signed and numbered by the artist. Marbled endpapers are also by N. Sönmez. [Book # 98210]

\$375

30. MARBLED BOOKPLATES

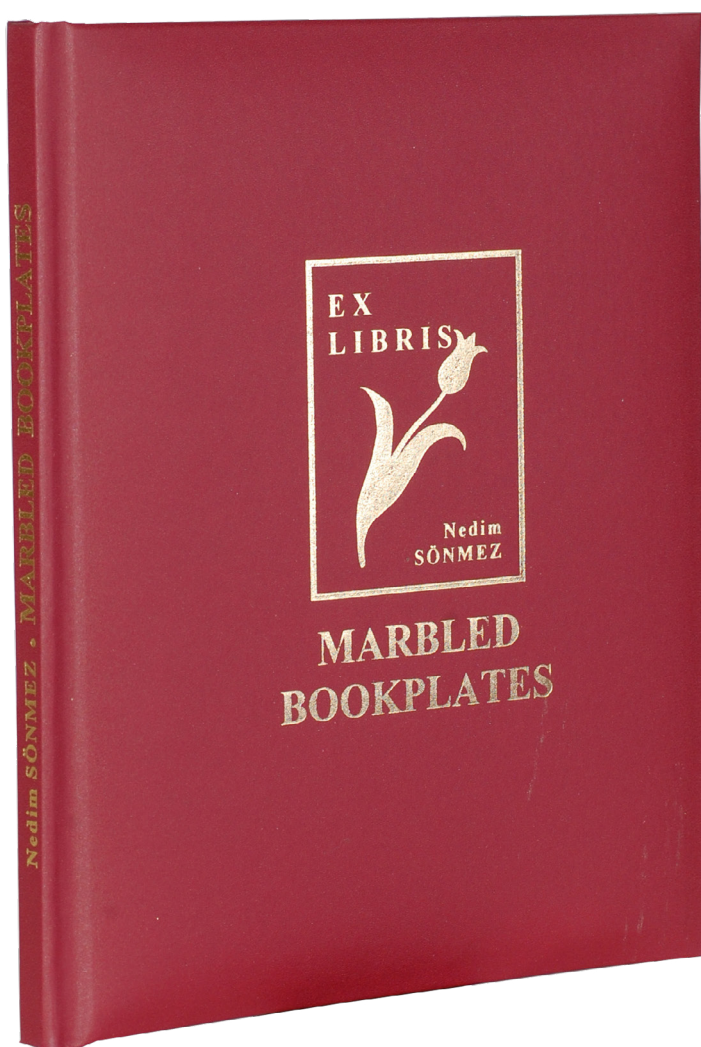
II ORIGINAL SAMPLES OF MARBLED BOOKPLATES

by Nedim Sönmez

n.p.; Izmir, 2008; 4to., leather; not paginated (but 18 leaves).

Limited edition of 99 copies, numbered and signed. 10 of the bookplates are created for “Nedim Sönmez” by Nedim Sönmez, numbered and signed by the artist. The 11th bookplate, mounted on the front pastedown, is marbled for the buyer of the book. It is ready for the owner’s name to be written on it and is marbled only one time. This means each of the 99 books has an individual and unique marbled motif. No two are alike! [Book # 98723]

\$350



31. **UNDER THE SURFACE**

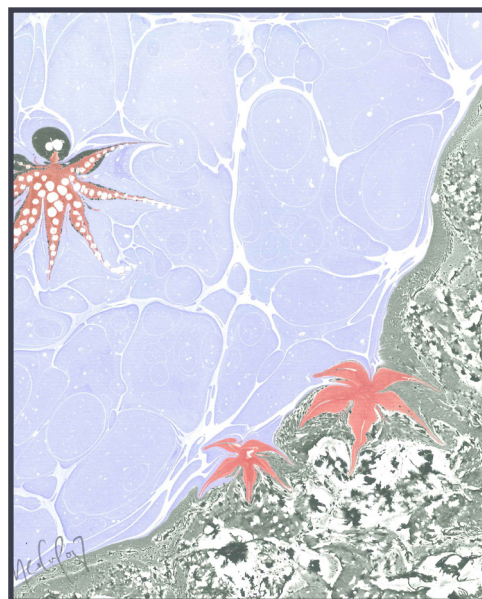
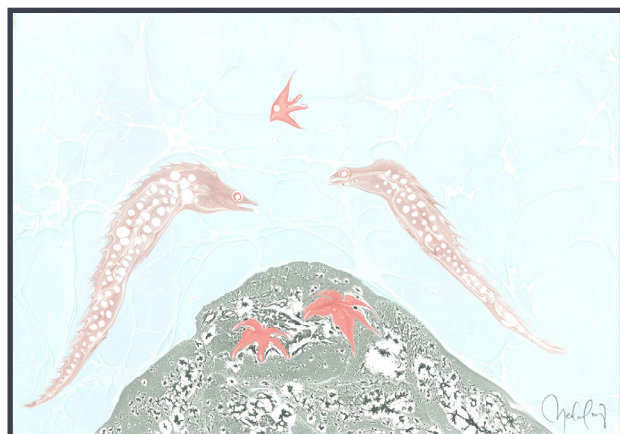
WITH TEN ORIGINAL SAMPLES OF MARBLED PICTURES OF THE UNDERWATER
WORLD'S NATURE

by Nedim Sönmez

Nedim Sönmez; Izmir, 2009; oblong folio, leather, gilt lettering on cover & spine; 15 pages, 10 marbled paper samples.

This book has been produced in a limited edition of 19 signed and numbered copies, containing 10 original tipped-in marbled pictures of sea creatures. The paper is “de geerts” - made in the old paper tradition of Holland, mouldmade, four deckle-edges, watermarked with a crown and “1625.” Text by Nedim Sönmez in English (translated). Each sample is signed by hand. [Book # 102276]

\$595

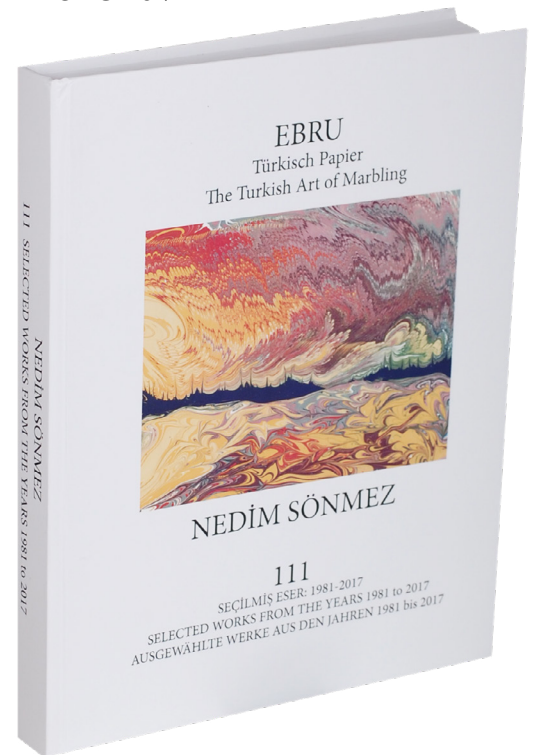


32. **III**
SELECTED WORKS FROM THE YEARS 1981 TO 2017
 by Nedim Sönmez

n.p.; Izmir, Turkey, 2018; 4to., illustrated paper-covered boards; 200 pages.

Text in English, German, and Turkish. Limited to 100 numbered copies, signed by Sönmez on colophon. Selected works from 1981 to 2017. Table of contents, introduction by Sönmez, essays by Annemarie Schimmel and Barbara Lipps-Kant. Comments about the work of Sönmez by scholars and booksellers. With a list of exhibitions, books, articles, and selected collections with Sönmez's works. III color reproductions of marbled pictures. [Book # 132180]

\$195



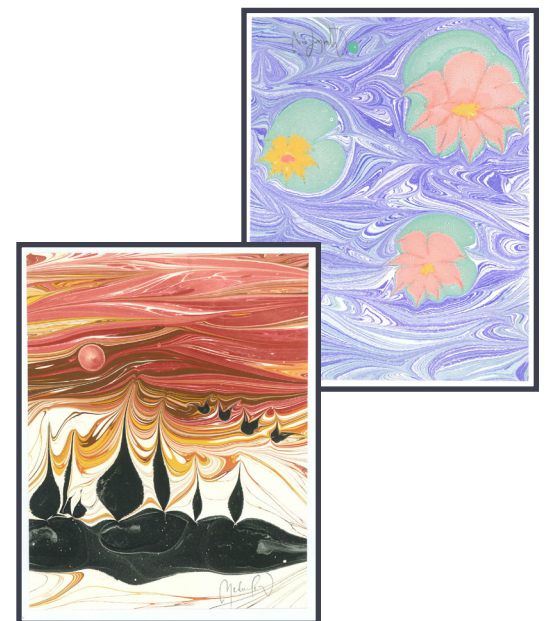
*DELUXE EDITION
 with tipped in specimens*

33. **III**
SELECTED WORKS FROM THE YEARS 1981 TO 2017
 by Nedim Sönmez

n.p.; Izmir, Turkey, 2018; 4to., illustrated paper-covered boards; 200 pages.

Text in English, German, and Turkish. Limited to 49 numbered deluxe copies, signed by Sönmez on colophon. Selected works from 1981 to 2017. III color reproductions of marbled pictures and nine tipped-in specimens of Turkish marbled paper. [Book # 132181]

\$595



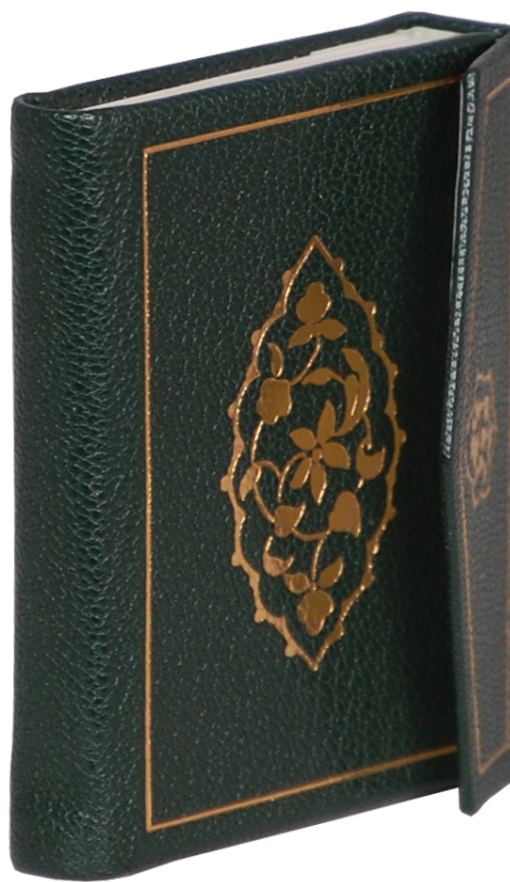
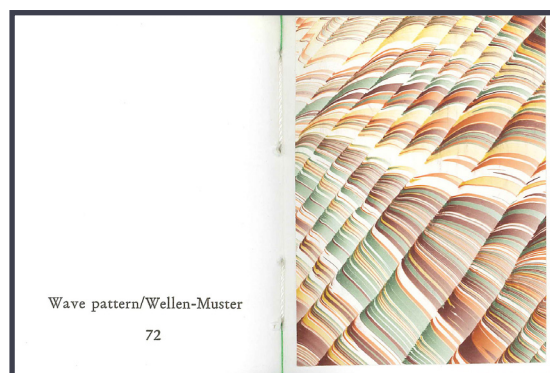
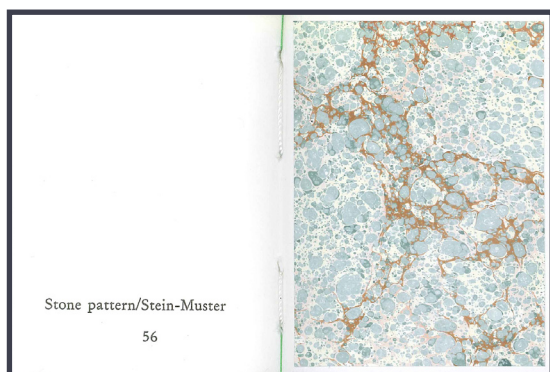
34. **TURCKISCH PAPIR****A SHORT HISTORY OF MARBLING IN THE ORIENT AND IN GERMANY**

by Nedim Sönmez

Jäckle-Sönmez; Tübingen, 1995; miniature, full leather with gilt decorations in the wallet style; (viii), 75+(1) pages.

Printed in a limited edition of 250 numbered and signed copies. Finely illustrated with even tipped-in original marbled specimens beautifully marbled for each book separately by the artist. An overview of the art of paper-decorating known as ebru, or marbling. Traces its origins in China and Japan to its use by Turkish calligraphers of the 15th century up to its influence on Western artists in the twentieth century. Translated in English alongside the German original by Margaret Johnson-Kubinski. Several patterns based on designs by Sebek Mehmed Efendi. Printed by Müller and Bass in Tübingen. Bound at Lachenmaier in Reutlingen.

[Book # 86843]

\$650

35. **THE HISTORY OF MARBLED FLOWERS / DIE GESCHICHTE DER MARMORIERTEN BLUMEN**

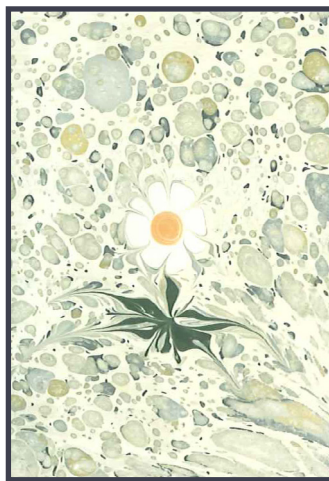
by Nedim Sönmez

Jäckle-Sönmez; Tübingen, 1991; miniature (7.5 x 5.5 cm), marbled paper-covered boards, leather spine label; 75+(1) pages, 10 plates.

Limited to 150 copies. A history of marbled flowers by Sönmez, in both English and German, with ten samples of marbled flowers in the back.

[Book # 97761]

\$475

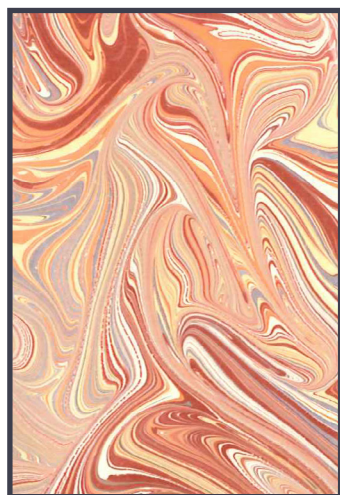
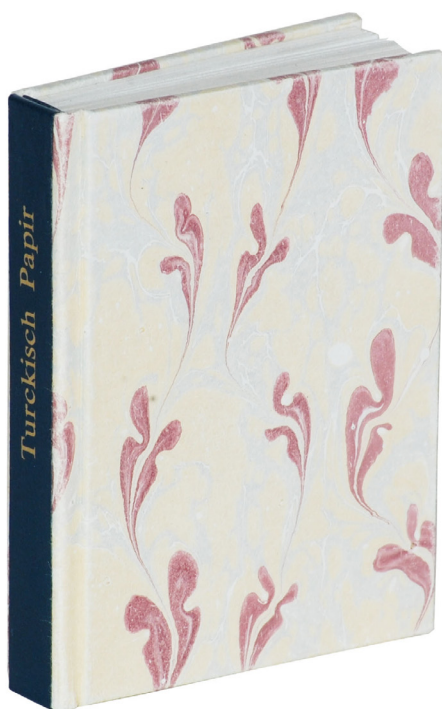


36. **TURCKISCH PAPIR**

A SHORT HISTORY OF MARBLING IN THE ORIENT AND IN GERMANY

by Nedim Sönmez

Jäckle-Sönmez; Tübingen, 1995; miniature (7.5 x 5.5 cm), leather strip on spine, marbled paper boards; (viii), 75+(1) pages.



Limited to an edition of 210, of which this is one of the 140 bound in marbled paper boards. Signed by the marbler on the colophon. Hand-bound with 10 marbled specimens following the text which is in English and German. The appreciation of Turkish marbled papers in Europe dates back to the late 1500s when Istanbul became a favored destination. It was only earlier in the same century that ebru, as the technique is known, began to be practiced throughout Turkey as an art-form. The paper was originally used mainly by calligraphers, but quickly became popular for bookbinding. Sönmez is one of the foremost practitioners of the art in the late 20th

& early 21st centuries. [Book # 86842]

\$400

37. MARBLED FLOWERS

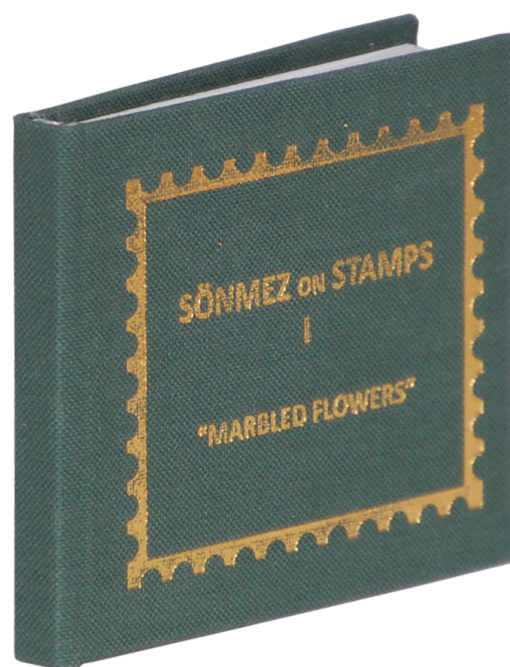
by Nedim Sönmez

(Nedim Sönmez); (Izmir, Turkey), 2017; miniature book (6.8 by 7.7 cm.), cloth, front cover gilt-stamped, marbled endpapers; 57+(1) pages.



Limited to 99 numbered copies, signed and numbered by the author. From the “Sönmez on Stamps” series, of which this is volume one. Table of contents, a history of the art of marbled flowers. Includes six tipped-in Turkish postage stamps featuring

the marbled flowers of Sönmez. [Book # 132182]



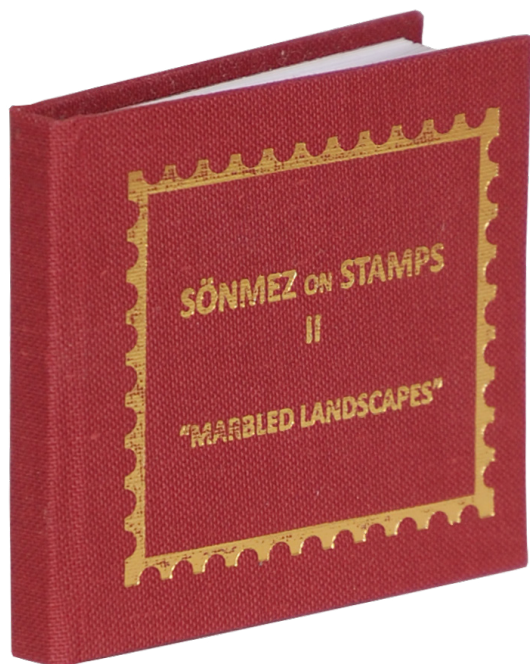
\$95

38. MARBLED LANDSCAPES

by Nedim Sönmez

(Nedim Sönmez); (Izmir, Turkey), 2017; miniature book (6.8 by 7.7 cm.), cloth, front cover gilt-stamped, marbled endpapers; 57+(1) pages.

Limited to 99 numbered copies, signed and numbered by the author. “Sönmez on Stamps II.” Table of contents, a history of the art of marbled landscapes. Includes six tipped-in Turkish postage stamps featuring the marbled landscapes of Sönmez. [Book # 132183]

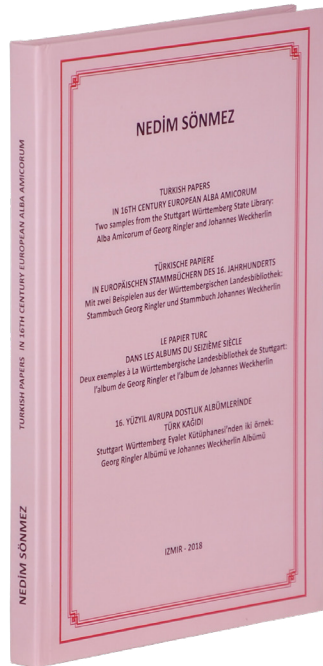


\$95

39. TURKISH PAPERS IN 16TH CENTURY EUROPEAN ALBA AMICORUM

by Nedim Sönmez

n.p.; Izmir, Turkey, 2018; 8vo., paper-covered boards; 130 pages.



Text in English, German, French, and Turkish. Table of contents. Color illustrations. An annotated study of two samples from the Stuttgart Württemberg State Library, the Alba Amicorum of Georg Ringler and Johannes Weckherlin. [Book # 132184]

\$99.95



40. YVONNE JÄCKLE, "MARBLED FLOWERS" WORKS FROM THE 80S

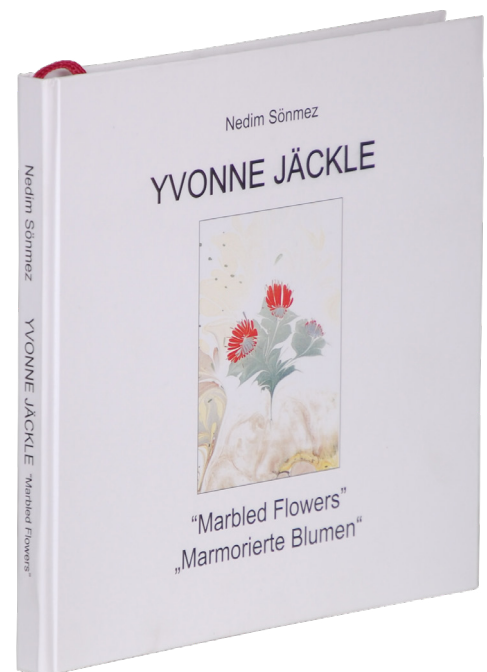
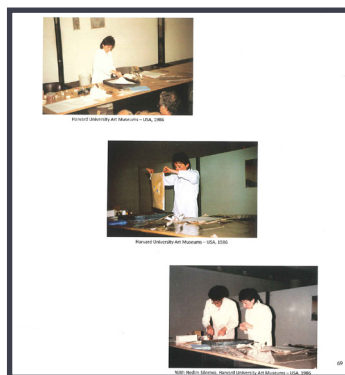
"MARMORIERTE BLUMEN" ARBEITEN AUS DEN 80ERN

by Nedim Sönmez

Nedim Sönmez; Izmir, Turkey, (1987); small 4to., paper covered boards, silk placement holder; 107 pages.

First edition limited to 100 numbered and signed copies. Catalogue with 57 colored reproductions of marbled pictures. With text in English and German. Preface followed by brief reviews of the artist from Dr. Barbara Lips-Kant and one by Ruth Robert, 63 color illustrations and photographs showing her work. Layout by Özlem Kururman, Istanbul, Turkey. [Book # 134714]

\$75

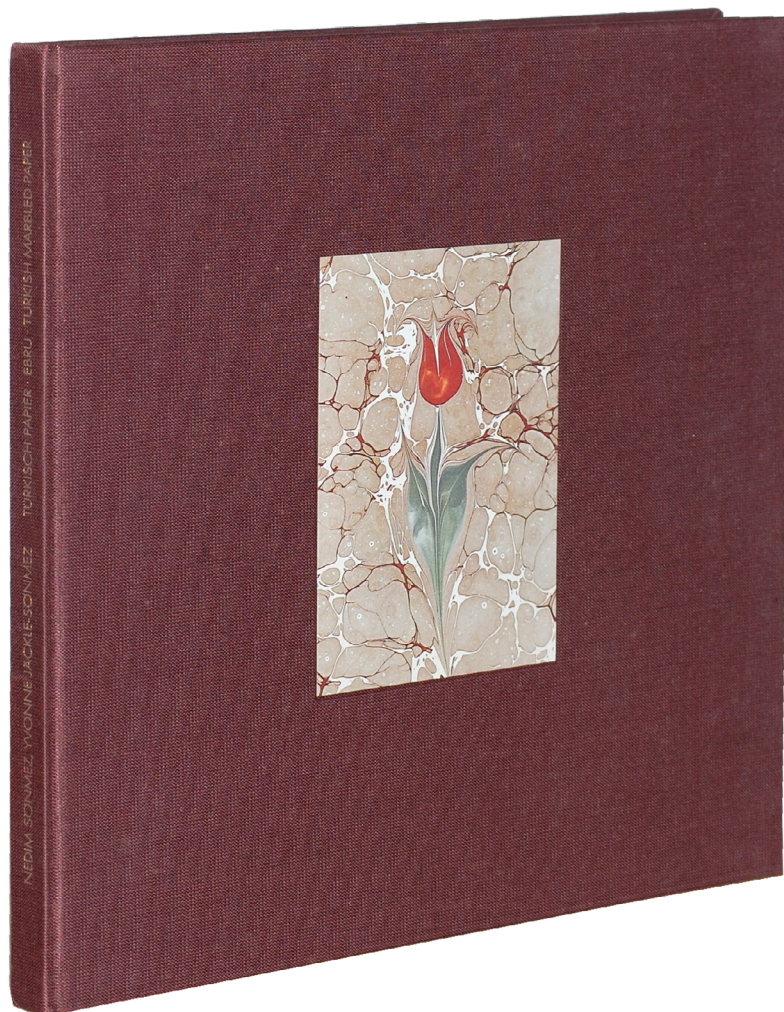
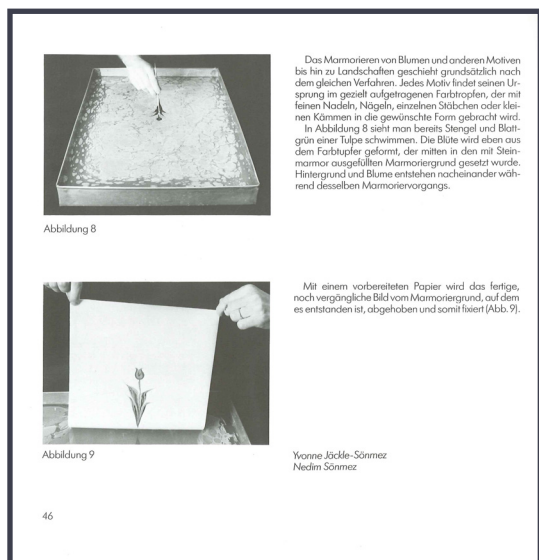
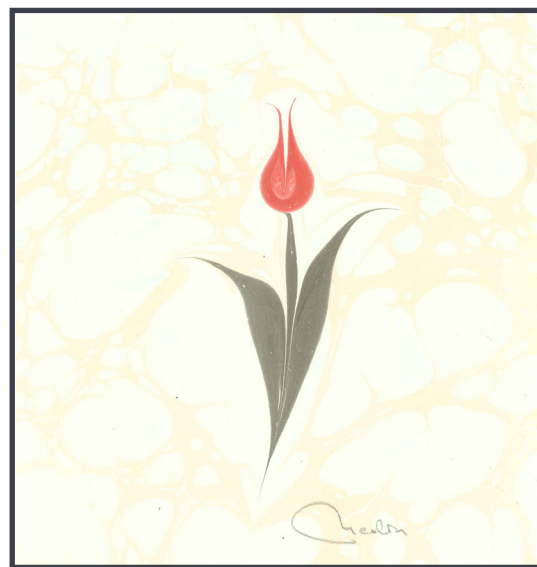


41. **TURKISH PAPIER EBRU**
TURKISH MARBLED PAPER
 by Nedim Sönmez

Jäckle-Sönmez; Tübingen, (1987); small 4to., cloth, marbled paper specimen mounted on front cover; 107 pages.

First edition, one of 230 numbered copies bound thus, signed on the colophon and containing an original marbled paper specimen which has been signed. With text in English, German and Turkish. Preface is followed by an article by Emin Bann on The Turkish Art of Ebru, Lipps-Kant on the marbled pictures of the two artists, and a section on techniques of marbling. There are forty-seven plates showing their work with thirty-eight in full color. There is an additional specimen tipped in among the plates on page 63. [Book # 62409]

\$250



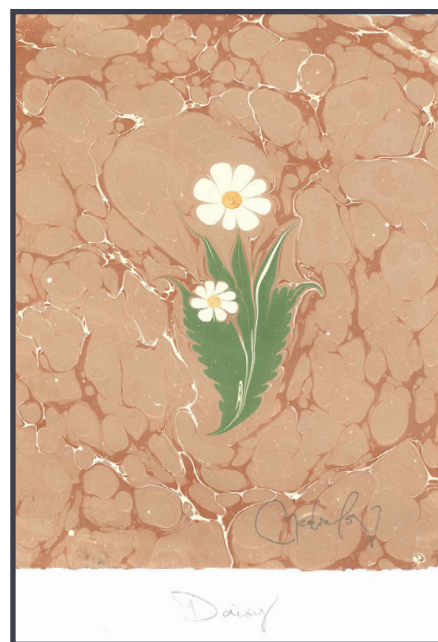
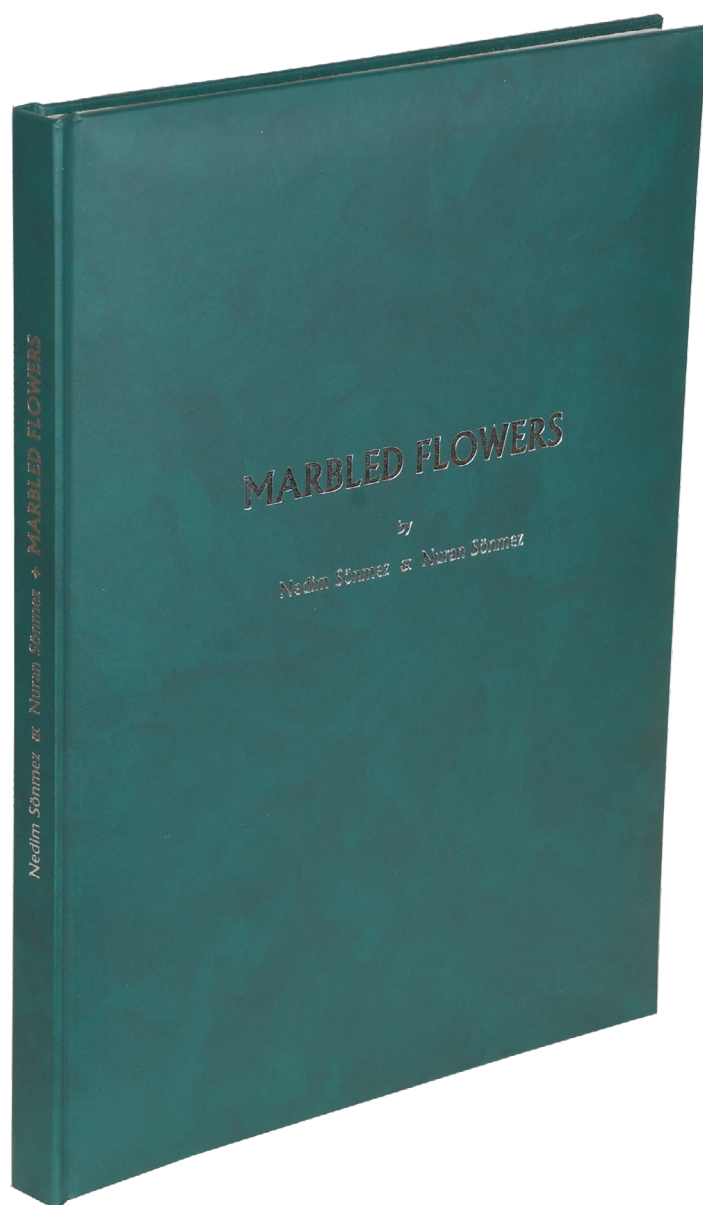
42. MARBLED FLOWERS

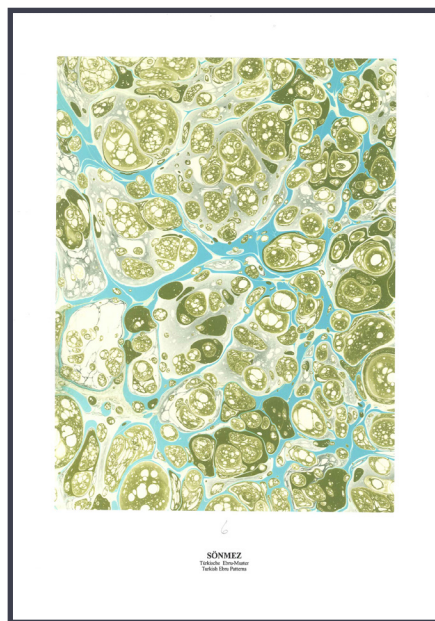
by Nedim Sönmez and Dr. Nuran Sönmez

Nedim Sönmez; Tübingen, 2005; 4to., leather; not paginated.

Limited to an edition of 38 numbered copies, signed and numbered by Nedim and Nuran Sönmez. It contains twelve unique pieces, all of which are tipped-in and numbered on the backing sheet. This is the first volume in a series of four books. [Book # 86897]

\$595





43. **TÜRKISCHE EBRU-MUSTER / TURKISH EBRU PATTERNS**
by Nedim Sönmez and Dr. Nuran Sönmez

Nedim Sönmez; Tübingen, 2002; 4to., loose sheets in portfolio with ribbon ties; not paginated.

Limited to an edition of 85 copies, signed and numbered by Nedim and Nuran Sönmez. It contains 45 unique pieces, all of which are tipped-in and numbered on the backing sheet. These patterns have been used in Turkey for centuries, using original pigments. Lapis Lazuli was replaced with other materials for dark blue due to high cost, and arsenic yellow was not used due to toxic effects. This is the second volume in a series of pattern books. Text in German and English. [Book # 86848]

\$660



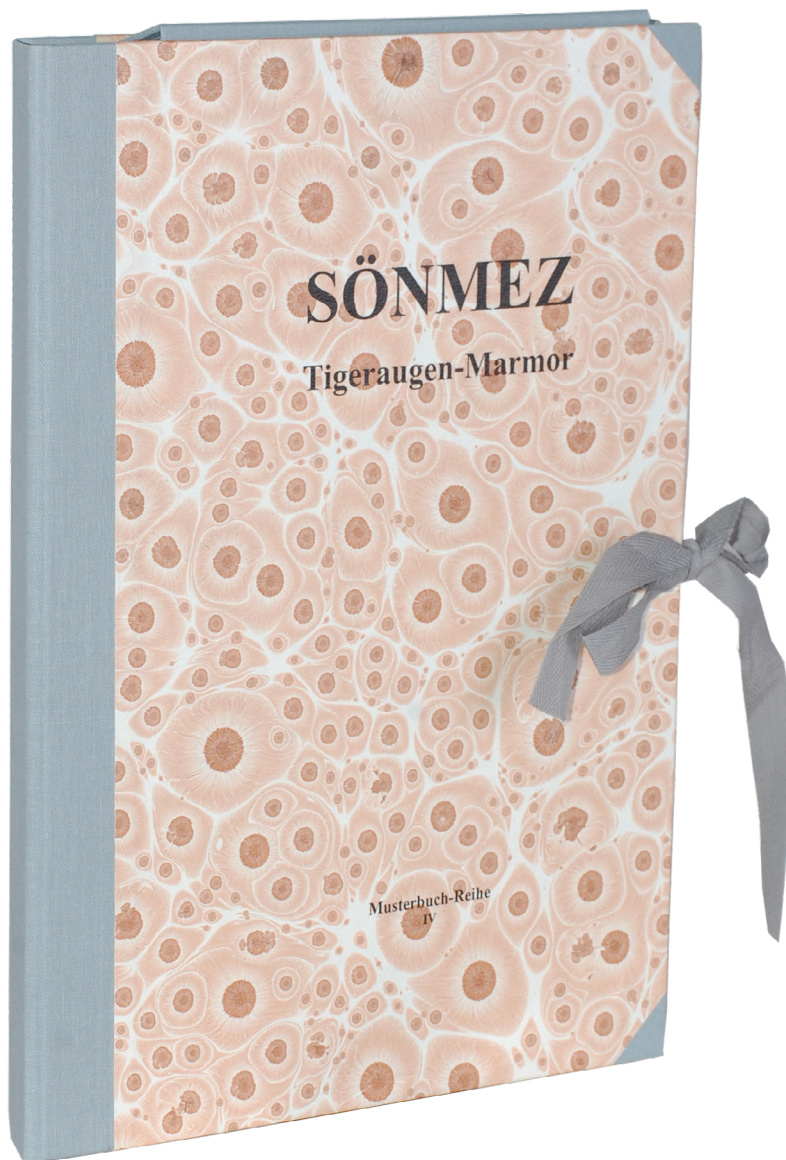
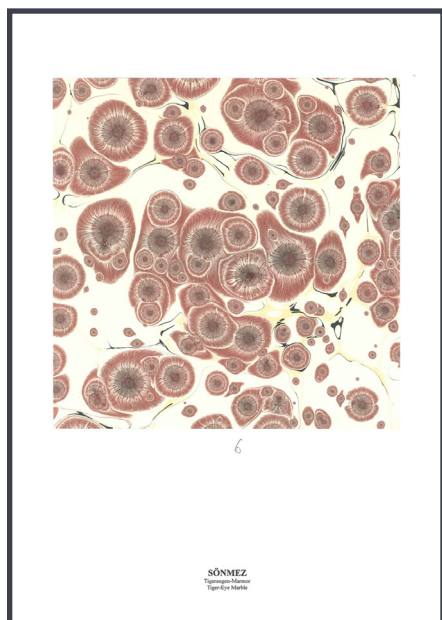
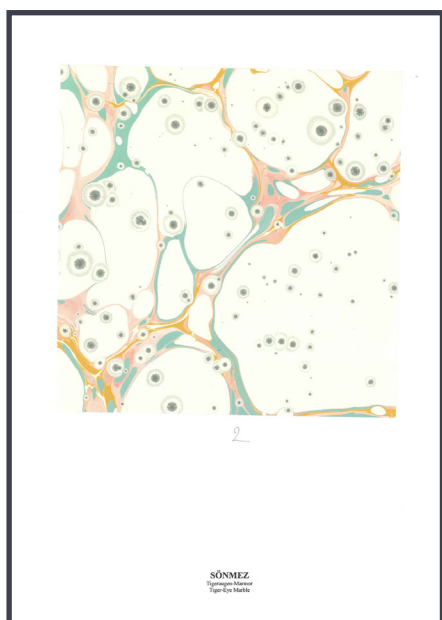
44. OSMANISCHE MOTIVE IN DE MARMORIERTECHNIK / OTTOMAN MOTIFS IN THE ART OF MARBLING

by Nedim Sönmez and Dr. Nuran Sönmez

Nedim Sönmez; Tübingen, 2003; 4to., loose sheets in portfolio with ribbon ties; not paginated.

Limited to an edition of 48 copies, signed and numbered by Nedim and Nuran Sönmez. It contains 24 unique pieces, all of which are tipped in and numbered on the backing sheet. An additional motif is presented on the cover of the portfolio. These patterns are traditional motifs from all fields of classical Turkish art, including carpet and fabric design, ceramics, manuscript illumination and more, applied and interpreted in the art of marbling for the first time. This is the third volume in a series of pattern books. Text in German and English. [Book # 86849]

\$660



45. **TIGERAUGEN-MARMOR / TIGER-EYE MARBLE** by Nedim Sönmez and Dr. Nuran Sönmez

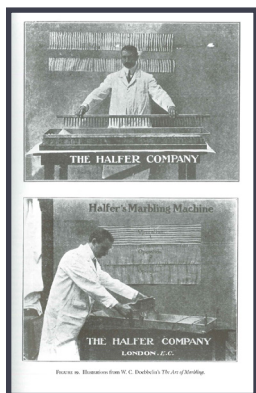
Nedim Sönmez; Tübingen, 2004; 4to., loose sheets in portfolio with ribbon ties; not paginated.

Limited to an edition of 24 copies signed and numbered by Nedim and Nuran Sönmez. It contains 58 unique pieces, all of which are tipped in and numbered on the backing sheet. These patterns were all produced in studios in the spring of 2004. All but four of the papers were created using new additives, rather than traditional ones. This is the fourth and last volume in a series of pattern books. [Book # 86844]

\$660

46. **MARBLED PAPER**
ITS HISTORY, TECHNIQUES, AND PATTERNS
by Richard J. Wolfe

University of Pennsylvania Press; Baltimore, (1990); 4to., cloth, dust jacket; xvi, 245 pages.

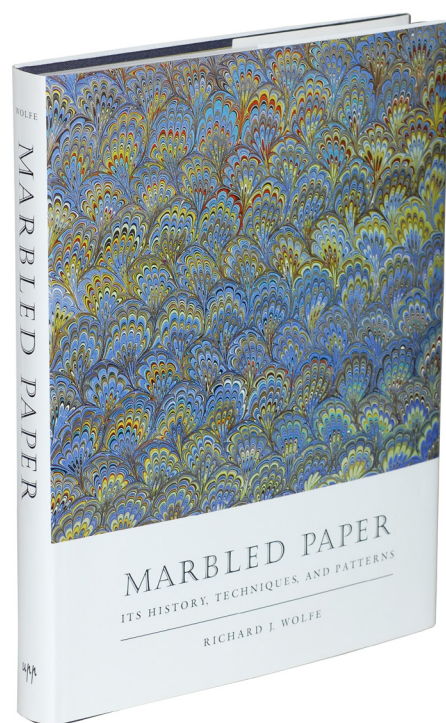


First edition. Traces the rise and fall of this craft. Contains over 350 color and 80 black-and-white illustrations.

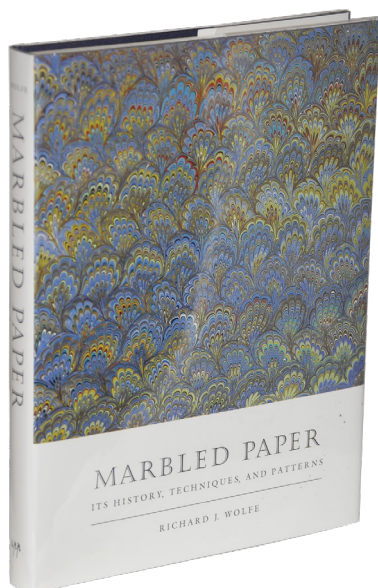
Richard J. Wolfe (1928-2017) was a rare book librarian, practicing marbler, and collector of marbled papers and books about marbling. This book is the result of more than twenty-five years of research and practical experience. Wolfe personally tracked down and sorted out historical records of marbling from their original sources, and he drew on his own extensive experience as a practitioner to write eloquently on technical and stylistic questions. The resulting study meticulously reconstructs the rise and fall of the craft and recounts its history, techniques, and patterns in such a way as to put all aspects of this fascinating craft in proper perspective.

A valuable reference work that should be in the library of everyone interested in the subject. Near fine. [Book # 27636]

\$200



47. **MARBLED PAPER**
ITS HISTORY, TECHNIQUES, AND PATTERNS
by Richard J. Wolfe



University of Pennsylvania Press; Philadelphia, PA, (1991); 4to., cloth, dust jacket, title gilt-stamped on spine; xvi, 245+(1) pages.

Second printing. Subtitle: *with special reference to the relationship of marbling to bookbinding in Europe and the Western world*. Table of contents, list of illustrations, acknowledgments, endnotes, index. Black and white illustrations throughout text. 38 color plates. [Book # 130553]

\$400



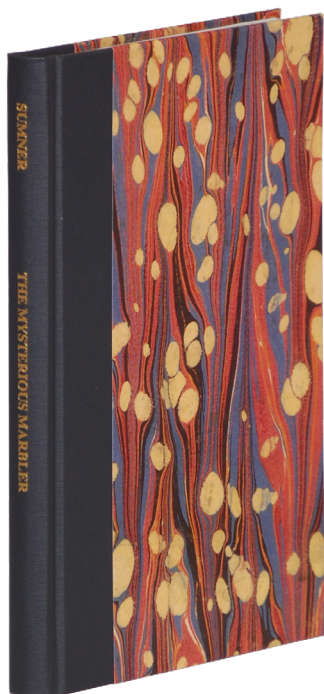
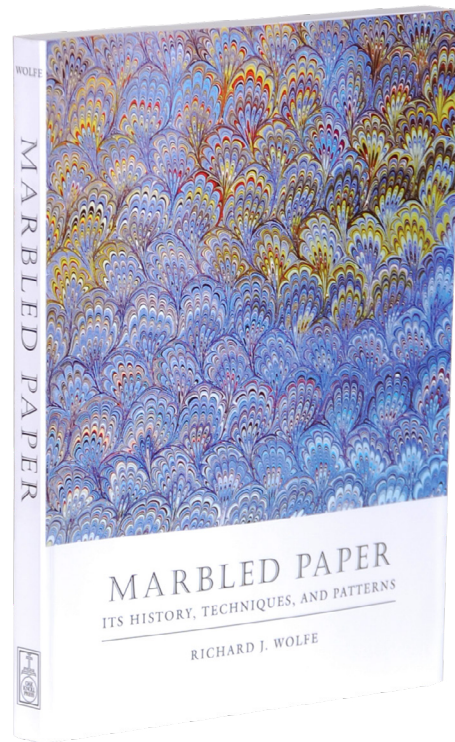
48. **MARBLED PAPER**
ITS HISTORY, TECHNIQUES, AND PATTERNS
by Richard J. Wolfe

Oak Knoll Press; New Castle, Delaware, 2018; 9 x 12 inches, stiff paper covers with French flaps; xx, 245 p., 37 color plates.

Subtitle: *with special reference to the relationship of marbling to bookbinding in Europe and the Western world*. Second edition with corrections, from the original edition published in 1990 by the University of Pennsylvania Press. With over 350 color and 80 black-and-white illustrations, and a new Foreword by Sidney Berger.

When first published, *Marbled Paper* was immediately recognized as the most comprehensive study of marbling to that point, and its status as the standard history of the subject has not been diminished by more recent works. For that reason, and with the goal of making it available again to scholars, students, and practitioners of marbling, Oak Knoll Press is pleased to be able to present this second edition in cooperation with the Wolfe family, completed with minor corrections left by the author. [Book # 128896]

\$95



49. **THE MYSTERIOUS MARBLER**
by James Sumner and Richard J. Wolfe

Oak Knoll Press; New Castle, Delaware, 2009; 5.5 x 8 inches, hardcover; 132 pages.

Limited to 300 copies, reprinted from the scarce Bird & Bull private press edition of 1976. This printing of James Sumner's 1854 marbling manual includes a new preface by Richard J. Wolfe. A further note on the English marbling tradition has been added, along with thirteen tipped-in original examples of marbled papers by Wolfe. The historical introduction, the text of Sumner's pamphlet, and the 1976 endnote appear exactly as they do in the first reprinting by Bird & Bull Press in 1976. Sumner discusses the little-known history of paper marbling prior to the nineteenth century. Sumner's text includes specific information on various types of marbling and precise recipes for their creation. [Book # 103080]

\$40

50. JOSEF HALFER AND THE REVIVAL OF THE ART OF MARBLING PAPER

by Richard J. Wolfe (Sidney E. Berger, ed.)

Oak Knoll Press; New Castle, Delaware, 2018; 5.75 x 8 inches, cloth spine over paper-covered boards; 144 pages, 17 tipped-in marbling swatches.

Josef Halfer practiced and taught marbling roughly three centuries after the craft had appeared in Europe. His innovations coincided with recent advances in chemistry, biochemistry and bacteriology, and he was able to apply those recent advances to solving problems that had long inhibited progress in the marbling art. The techniques that Halfer pioneered enabled marblers to take the craft to new artistic levels, resulting in the most delicate and intricate forms that the medium is capable of producing.

Richard Wolfe had previously written about Halfer in his *Marbled Paper: Its History, Techniques, and Patterns* (republished by Oak Knoll with corrections in 2018). In this book, Wolfe examines in more detail the contributions of Halfer, and he provides English translations of several of Halfer's "little texts."

The author had written a draft of the Historical Introduction and roughly translated a number of Halfer's pamphlets on marbling before he died in October 2017. Sidney Berger agreed to take on the role of editor to help finalize the introduction and put the translations in publishable form. His efforts and the support of the Wolfe family have enabled Oak Knoll to bring Richard Wolfe's last major project to its intended readers.

250 copies only, with 17 tipped-in samples of Halferian marbling techniques executed by the author. [Book # 123422]

\$75

51. DER VOLLKOMMNE PAPIERFÄRBER THE ACCOMPLISHED PAPER COLORER

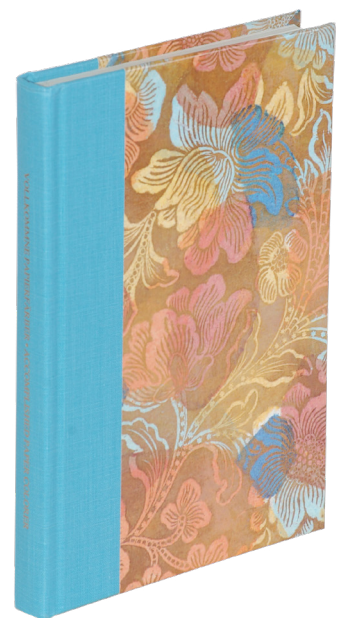
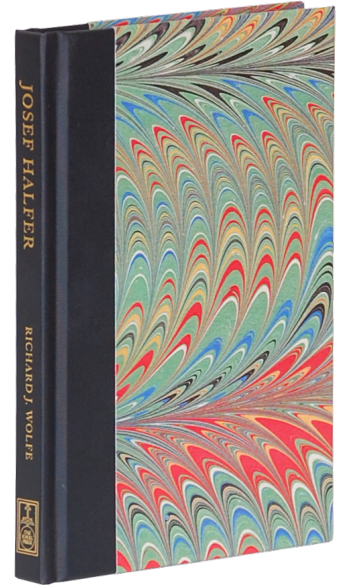
by Richard J. Wolfe (translator)

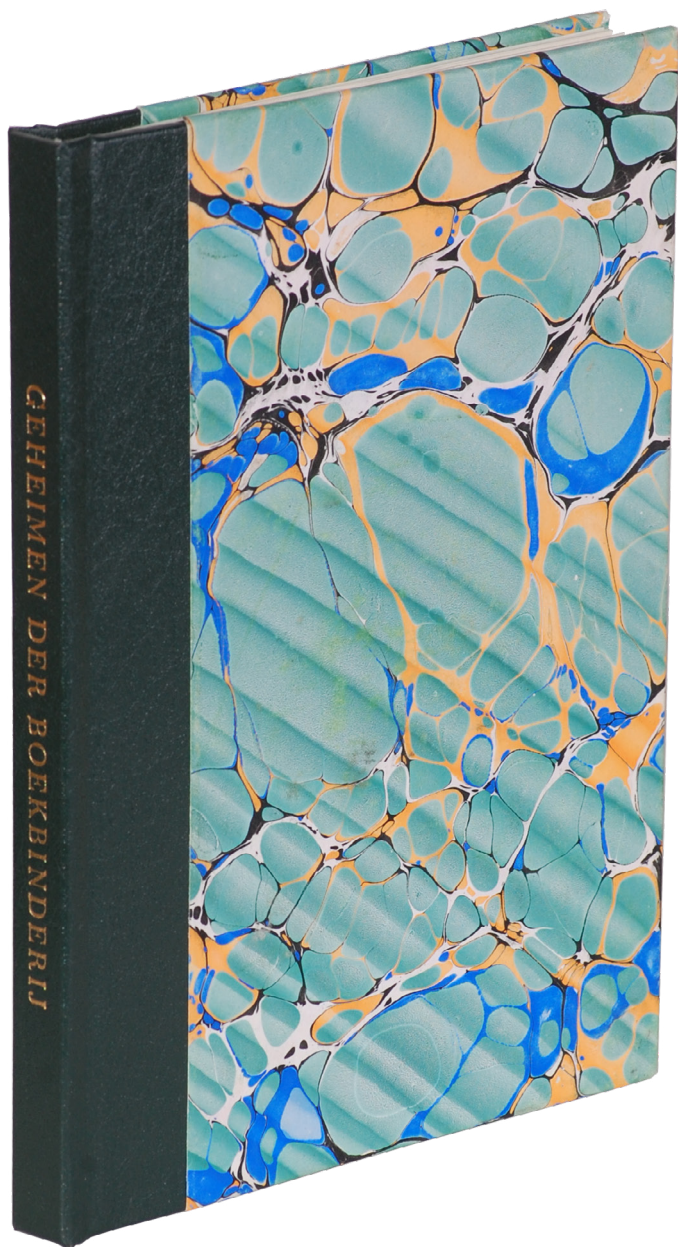
Oak Knoll Press; New Castle, Delaware, 2008; 5.25 x 7.5 inches, cloth bound with a cover-paper reproduction of an early German decorated paper; 180 pages.

This new work, limited to 300 copies of which 275 are for sale, is a facsimile reproduction and translation of an important early German manual on decorated and marbled paper. Following an introduction by Richard Wolfe, the book displays the facsimile on the left page and a parallel translation on the opposing page.

In the historical introduction to the facsimile reproduction and his translation of this work, Richard J. Wolfe summarizes the professional literature on marbling and paper coloring that began to appear in Germany at the beginning of the nineteenth century. *Der Vollkommne Papierfärber*, published around 1823, is the earliest work of its kind that has survived. Wolfe shares his experience with a seemingly unique copy of this rare and seminal treatise that he initially encountered in Leipzig in 1987. He also discusses its relationship to other early pertinent literature that was published in Germany around the same time. [Book # 99499]

\$60



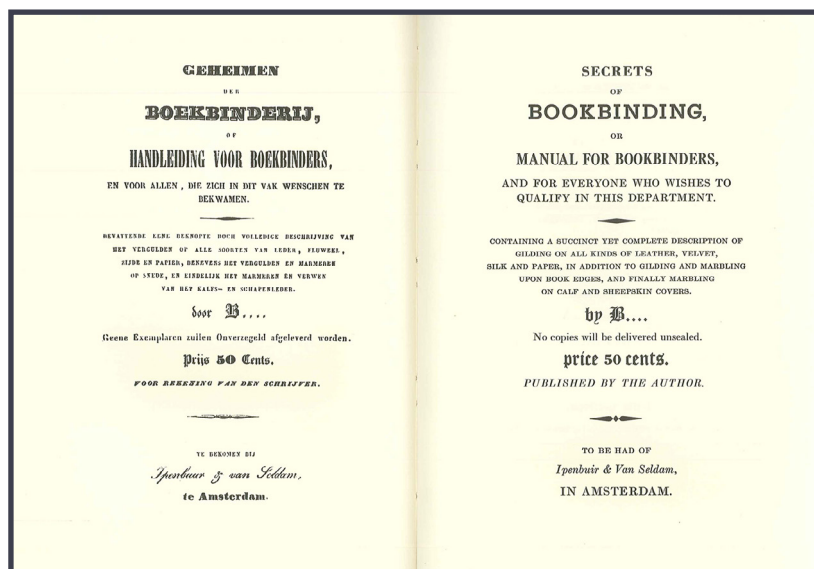
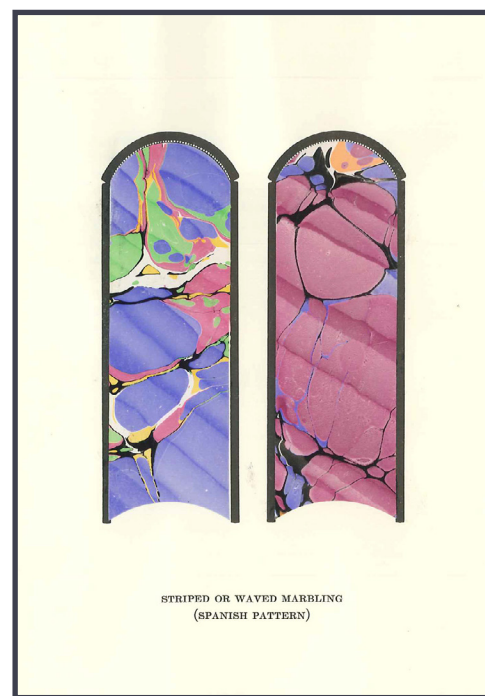


52. **GEHEIMEN DER BOEKBINDERIJ,
SECRETS OF BOOKBINDING**
AN ANONYMOUS 19TH CENTURY DUTCH
BOOKBINDING MANUAL, REPRODUCED
IN FACSIMILE WITH TRANSLATION,
INTRODUCTION AND NOTES
by Richard J. Wolfe

Richard J. Wolfe; Boston, 1991; 8vo., decorated paper
over cloth-backed boards; xix, 15, 23, (7) pages.

Limited to 250 signed copies, 200 for sale. Text is a facsimile
of original Dutch text with translation on facing page. Gives
information on gilding of leather, paper, and silk, velvet and
fore edge, marbling on edges of calf and sheepskin, and dye-
ing of calf and sheepskin. Tipped-in are 8 samples of some of
the processes explained in the book. Marbled paper samples
and cover paper were made by Mr. Wolfe, who also exe-
cuted the binding. [Book # 34250]

\$250



53. **THE ROLE OF THE MANN FAMILY OF DEDHAM, MASSACHUSETTS IN THE MARBLING OF PAPER IN NINETEENTH-CENTURY AMERICA**

AND IN THE PRINTING OF MUSIC, THE MAKING OF CARDS, AND OTHER BOOKTRADE ACTIVITIES

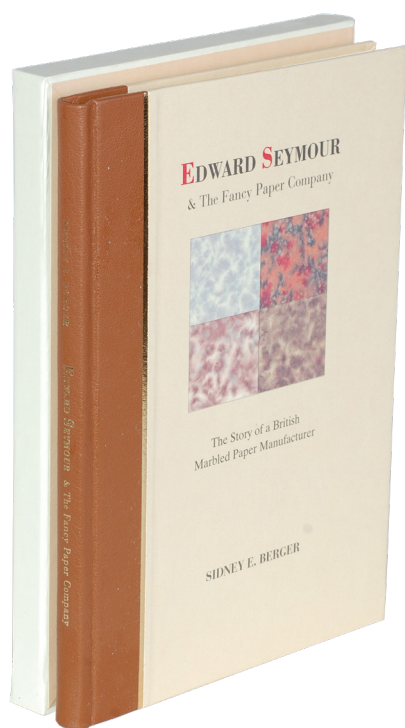
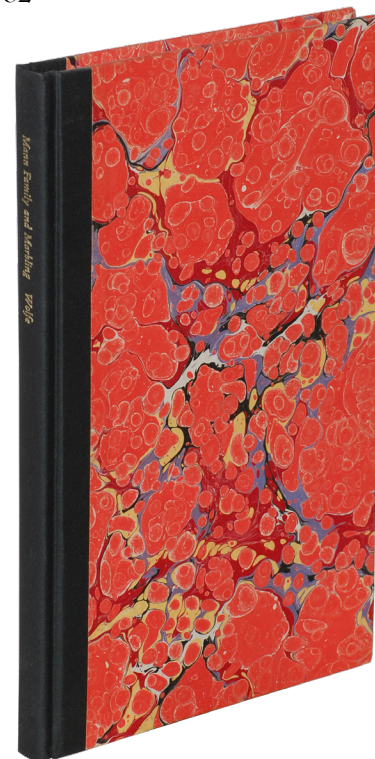
by Richard J. Wolfe

Privately printed; (Chestnut Hill, MA, 1981); tall 8vo., quarter cloth with marbled paper-covered boards; 145 + (1) pages.

First edition, limited to 500 copies. Contains tipped-in photographic illustrations of sixteen examples of marbled paper. Signed by the author on colophon page.

[Book # 13403]

\$80



54. **EDWARD SEYMOUR AND THE FANCY PAPER COMPANY**

THE STORY OF A BRITISH MARBLED PAPER MANUFACTURER

by Sidney E. Berger

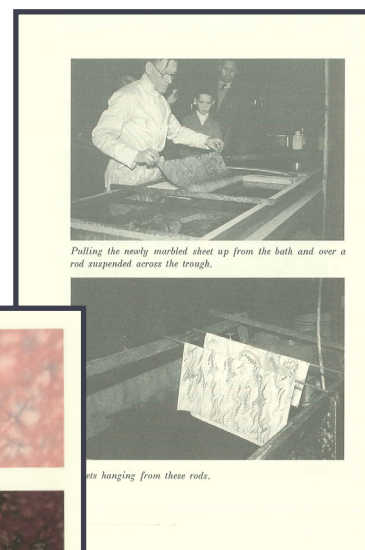
Oak Knoll Press; New Castle, Delaware, 2006; 6 x 9 inches, hardcover, quarter leather binding with slipcase; 104 pages.

This book, limited to an edition of 300 copies, tells the story of Edward Seymour and his firm, The Fancy Paper Company. This British company manufactured marbled and other decorated papers for the bookbinding and related industries from about 1919 to 1971. With 18 illustrations showing their methods and copies of correspondence, and 20 tipped-in, original examples of their many fancy papers, this work is a well-researched text about one

of the last English marbled paper manufacturing firms. This edition is typeset in hot metal, hand printed on 120 gpm, archival paper, and bound in quarter leather with slipcase by the Manoutios Press of Athens, Greece.

[Book # 90944]

\$150



55. NEW AND COMPLETE MANUAL ON THE MAKING OF FANCY PAPERS BY M. FICHTENBERG

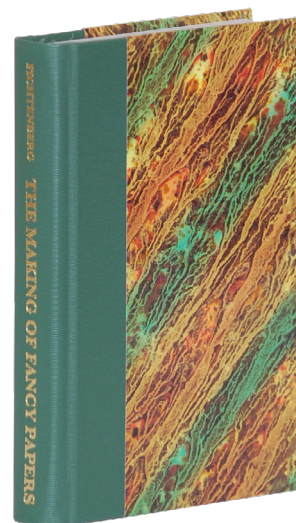
by M. Fichtenberg

Oak Knoll Press; New Castle, Delaware, 2010; 5 x 7.25 inches, hardcover; 242 pages.

New and Complete Manual on the Making of Fancy Papers was originally written in French by M. Fichtenberg in 1852. Richard Wolfe has translated the book into English and added a new preface. This book documents the changes and innovations in French marbling, and describes the marbling and fancy paper trades of the mid-nineteenth century. It also provides technical details on the manufacture of these papers and is a key source for information that couldn't be found anywhere else at the time.

This manual describes many steps in the marbling process. It describes the methods of making colors and the preparation of the aluminum serving to give body to the colors. It discusses the preparation of hide glue, paste, workshops, troughs, papers that are quilted, printing, varnishing, and many other details. Four pages of color illustrations. [Book # 106047]

\$85



56. EAST-WEST: HAND PAPERMAKING TRADITIONS AND INNOVATIONS

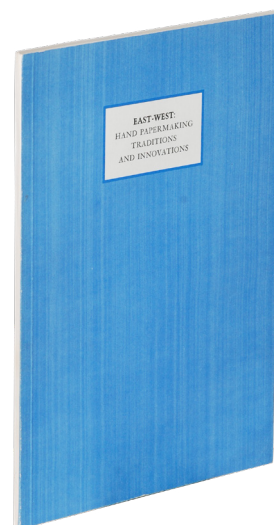
AN EXHIBITION CATALOGUE

by Alice Schreyer

University of Delaware; Newark, 1988; 8vo., stiff paper wrappers; 55+(1) pages.

Well written catalogue describing some of the highlights of the University's excellent collection of books about papermaking and marbling. Includes a large amount of Bird & Bull material, as Delaware holds most of the archives of the press. [Book # 24012]

\$10



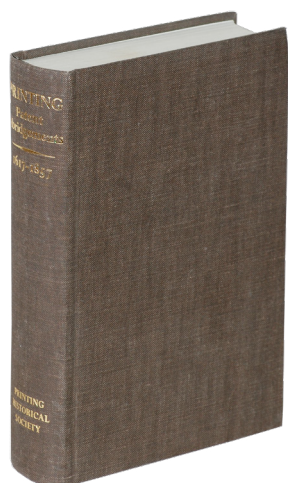
57. PRINTING PATENTS, ABRIDGEMENTS OF PATENT SPECIFICATIONS RELATING TO PRINTING, 1617-1857

FIRST PUBLISHED IN 1859 AND NOW REPRINTED WITH A PREFATORY NOTE BY JAMES HARRISON

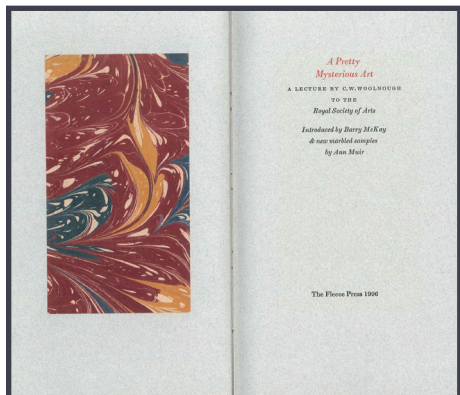
Printing Historical Society; London, (1969); 8vo., cloth; xxi, 631, (ii), 311-369, xxv-xxvii pages..

Reprints of the 1859 and 1878 editions with additional material. With a prefatory note by James Harrison. A very important and useful work in the study of early printing processes. The 1859 edition contains Samuel Pope's 1731 essay on marbling. [Book # 4763]

\$12



58. **A PRETTY MYSTERIOUS ART**
A LECTURE BY C.W. WOOLNOUGH TO THE ROYAL
SOCIETY OF ARTS
by C.W. Woolnough



Fleece Press; Denby Dale, 1996;
small 8vo., cloth-backed marbled
paper-covered boards, paper
spine label and enclosed in cloth
clam-shell box with paper spine
label; 51, (5) pages.

Limited to 300 copies. Introduction
by Barry McKay & new marbled sam-
ples by Ann Muir. Printed by hand by
Simon Lawrence at his Fleece Press.

Includes ten tipped-in specimens of marbled paper, including variants of Old
Dutch and Spanish and progressive plates showing the development of a speci-
men sheet. Housed in a lovely cloth clamshell box. [Book # 44311]

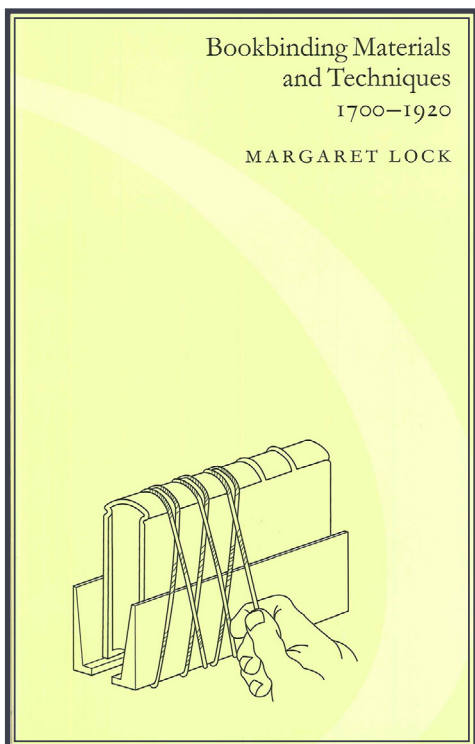
\$200



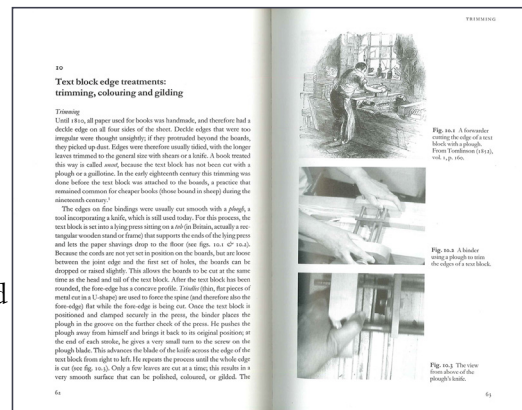
59. **BOOKBINDING MATERIALS AND
TECHNIQUES 1700-1920**
by Margaret Lock

The Canadian Bookbinders and Book Artists Guild; Toronto, 2003; small
8vo., stiff paper wrappers; x, 150 pages.

First Edition. A history of book-
binding told through the physical
aspects of the book. The text also
serves as a manual of traditional
techniques. Includes special sec-
tions devoted to marbling, head-
bands, gilding, leather bindings,
binders tools, etc. Better illustrated
than most surveys. Extensive
endnotes and bibliography. Spine
sunned, else fine. [Book # 75148]



\$200



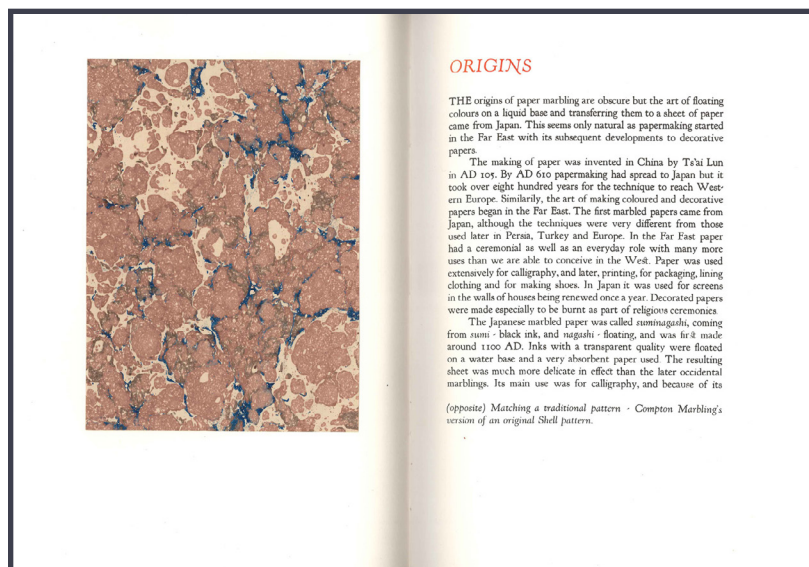
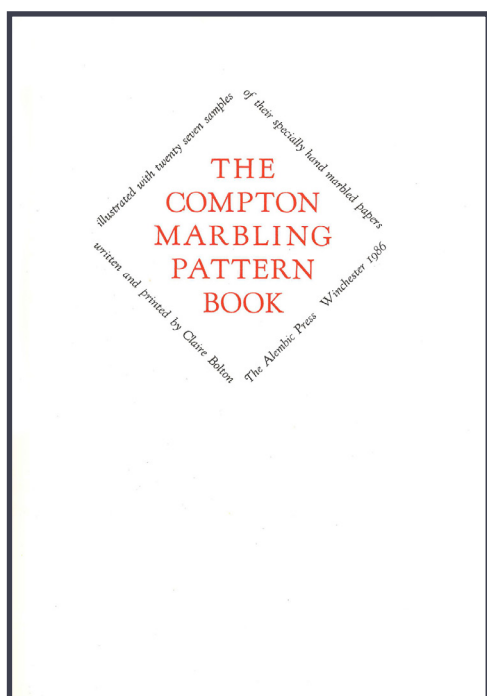
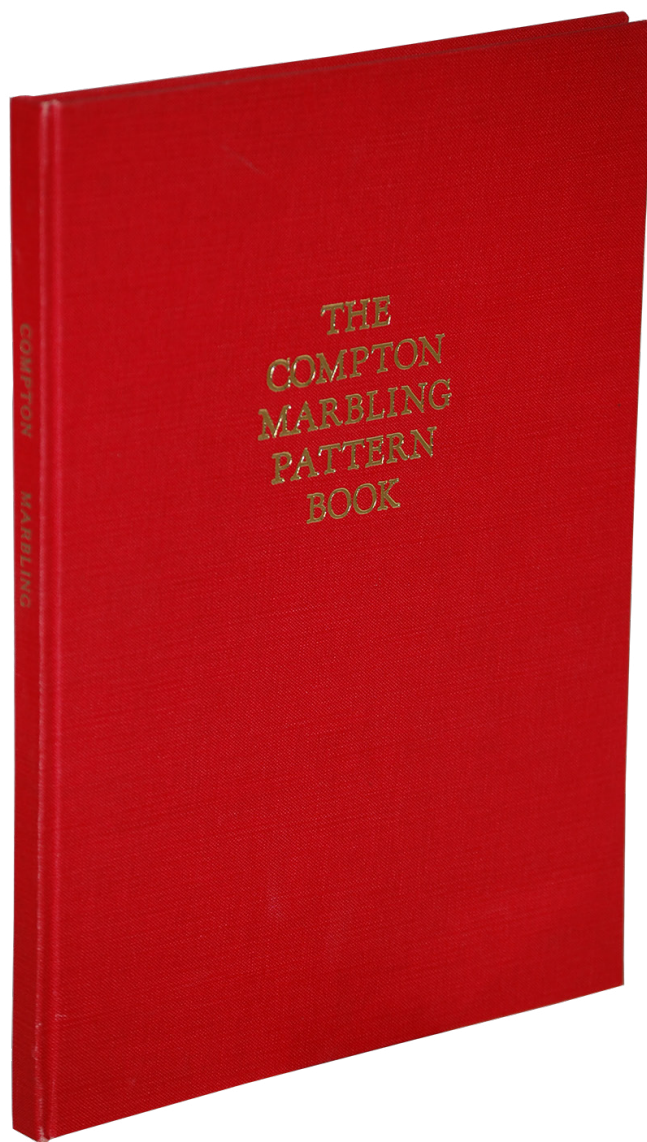
60. THE COMPTON MARBLING PATTERN BOOK

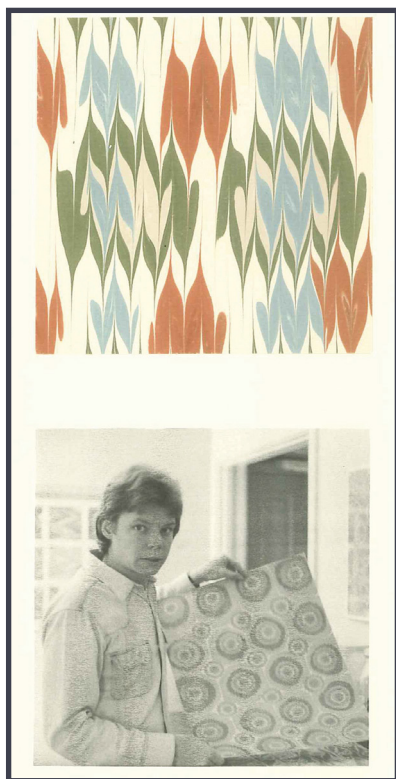
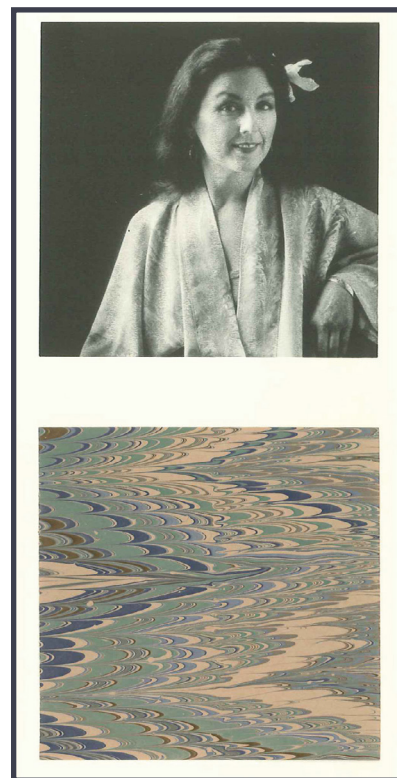
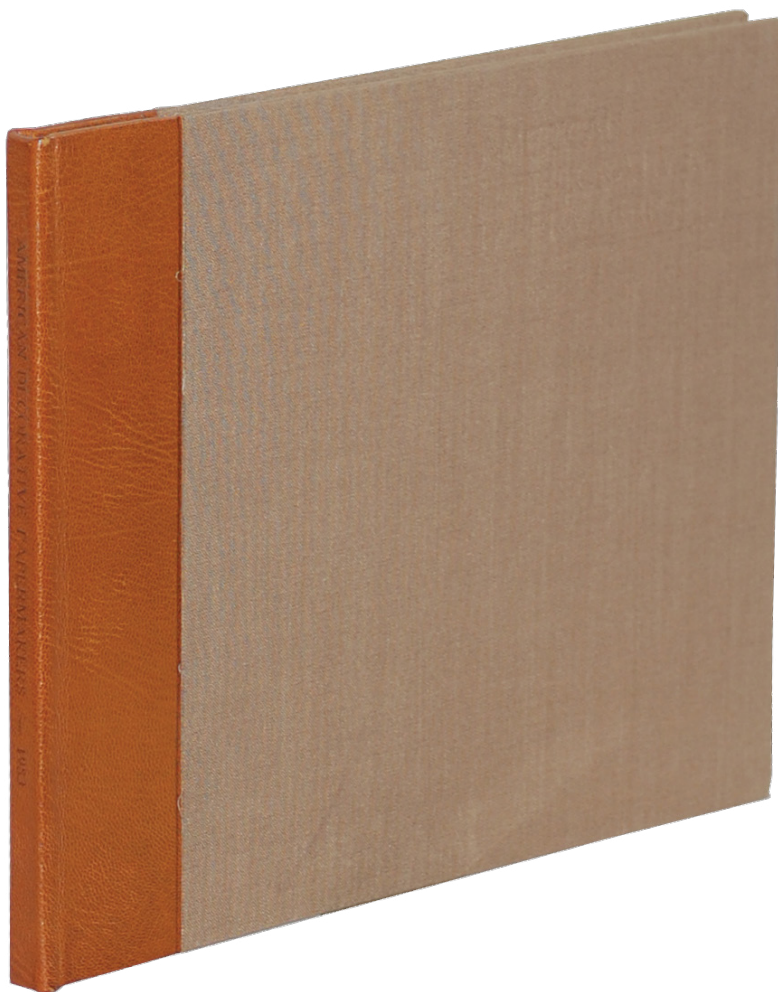
by Claire Bolton

The Alembic Press; Winchester, 1986; small 4to., cloth; (46) pages.

Limited to 96 numbered copies, handprinted. Written and printed by the author, Claire Bolton. Complete with 28 tipped-in paper samples (27 beautiful hand marbled papers + 1 matching end-paper sample). Includes chapters on marbled paper technique, step-by-step methods, pattern development, markets, etc. This book received a very complimentary notice in the March 1987 issue of *ANTIQUARIAN BOOK MONTHLY REVIEW*. Laid-in is an 8-page catalog of current and forthcoming books from The Alembic Press, 1990-1991. Bibliography. [Book # 13556]

\$300





61. **AMERICAN DECORATIVE PAPERMAKERS**
THE WORK & SPECIMENS OF TWELVE CRAFT
ARTISTS

Busyhaus Publications; N.P., (1983); oblong 8vo., half leather over cloth; 65, (3) pages.

One of 200 numbered copies bound in half leather by the Harcourt Bindery. A study of marbling with an introduction by Don Guyot, including essays and original tipped-in specimens by ten marblers made just for this edition, along with technical notes and a bibliography of the subject. Finely printed at the Naiman Press. Includes a wood engraving by Michael McCurdy. [Book # 5313]

\$350